VOGUE

New York's
Star-Packed
Season

•

Where to Go
What to Wear

Incorporating Vanity Fair
December 15, 1944
Price 35 Cents
40 Cents In Canada

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FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

Mary Stevens paradox pair, the Foreman rayon print blouse, crisp and tailored—
the *black* rayon crepe skirt with a Samba swish. Blouse in chartreuse, blue or pink with black.
Both in sizes 10 to 20. Blouse, 14.95. Skirt, 12.95.
BONWIT TELLER, FIFTH AVENUE, NEW YORK and other fine stores
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an announcement

by CARON

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soon we hope.

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The rapier-slim lines of this cardigan suit are tailored in the Swansdown tradition of uncompromised quality and beauty. In Lorchene, 100% all-wool worsted by Lorraine. Duchess rayon lined. Sizes 10 to 18. About $55. At one leading store in your city. The House of Swansdown, 500 Seventh Avenue, New York 18, N. Y., Morris W. Haft & Brothers, Inc.

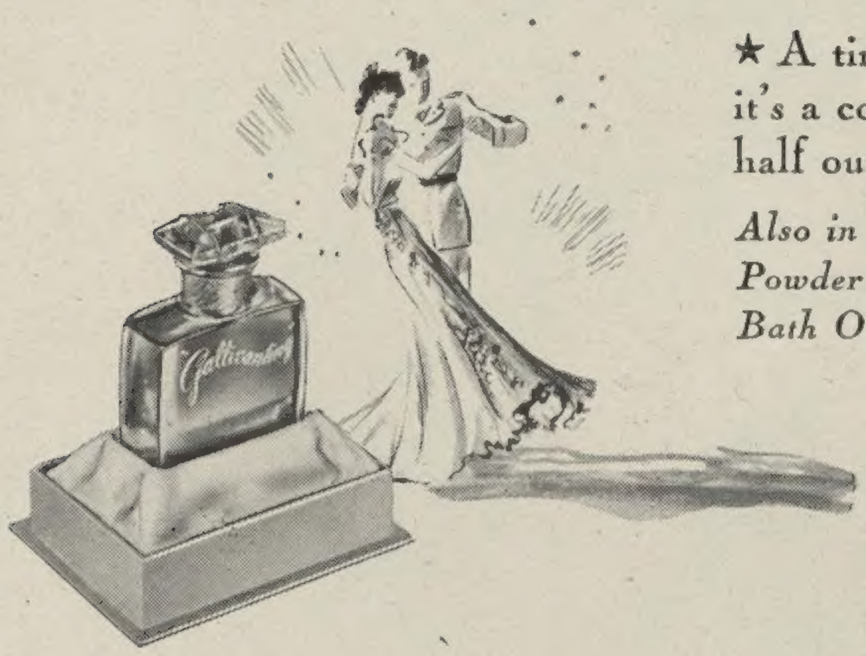
VOGUE
December 15th, 1944

VOGUE incorporating Vanity Fair is published semi-monthly except June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 104, No. 12
Whole No. 1734

Startling in its simplicity.
Every frill knowingly deleted by
that master-tailor Jablow.
In an exclusive, smooth-surfaced,
gently striped virgin worsted
by John Walther.
For store in your city
write Jablow, 530 Seventh Ave.,
New York 18, N. Y.
jablow original

...the fragrance that goes places and does things



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—by VIDA-RAY

*Finger Free

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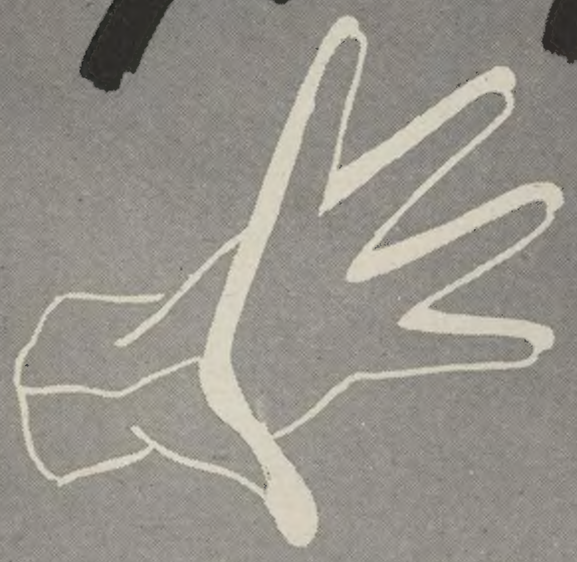
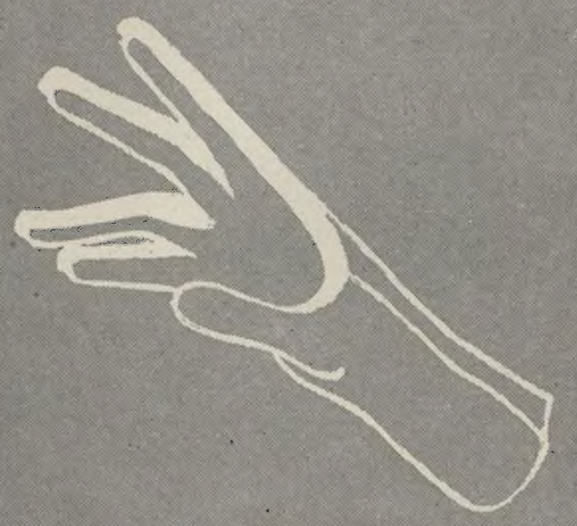
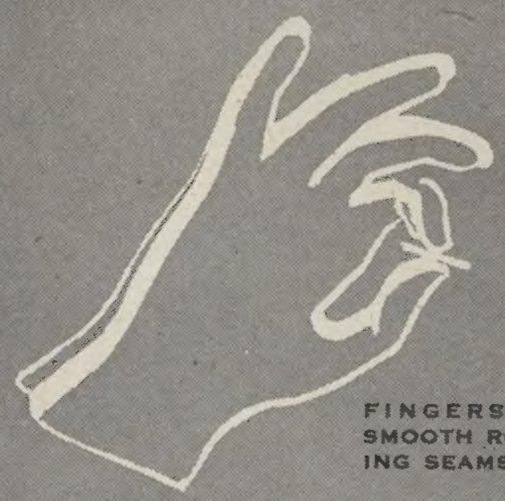
(For men and women)



A BLUEPRINT OF YOUR HAND IN ACTION. SEAMS GO PARALLEL TO MOTION. MAXIMUM THUMB WIGGABILITY.



FINGERNAIL ROOM PREVENTS WEARING-THROUGH. COMFORT INCREASED BY ADDED FLEXIBILITY ACROSS FINGERTIPS.



FINGERS ARE TAPERED TO SMOOTH ROUND ENDS; NO BINDING SEAMS AT FINGERTIPS.

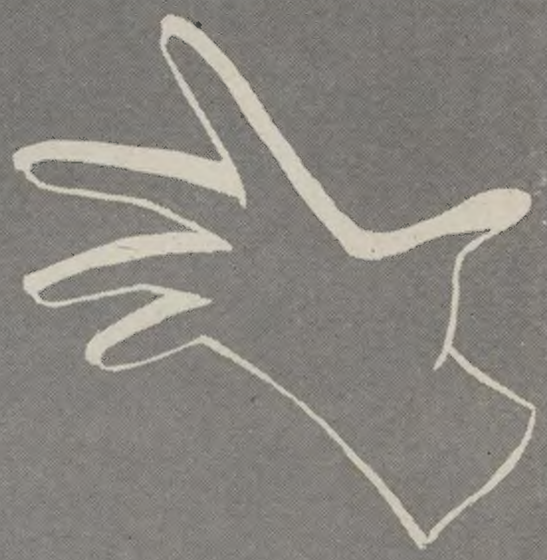
NATURAL, EASY FIT, WHEN HAND IS CLOSED OR OPEN, IS DESIGNED INTO FINGER FREE GLOVES; THE MATERIAL IS CUT LONGER ON THE BACK THAN ON THE PALM.

DANIEL HAYS

DANIEL HAYS

FINE GLOVES SINCE 1854

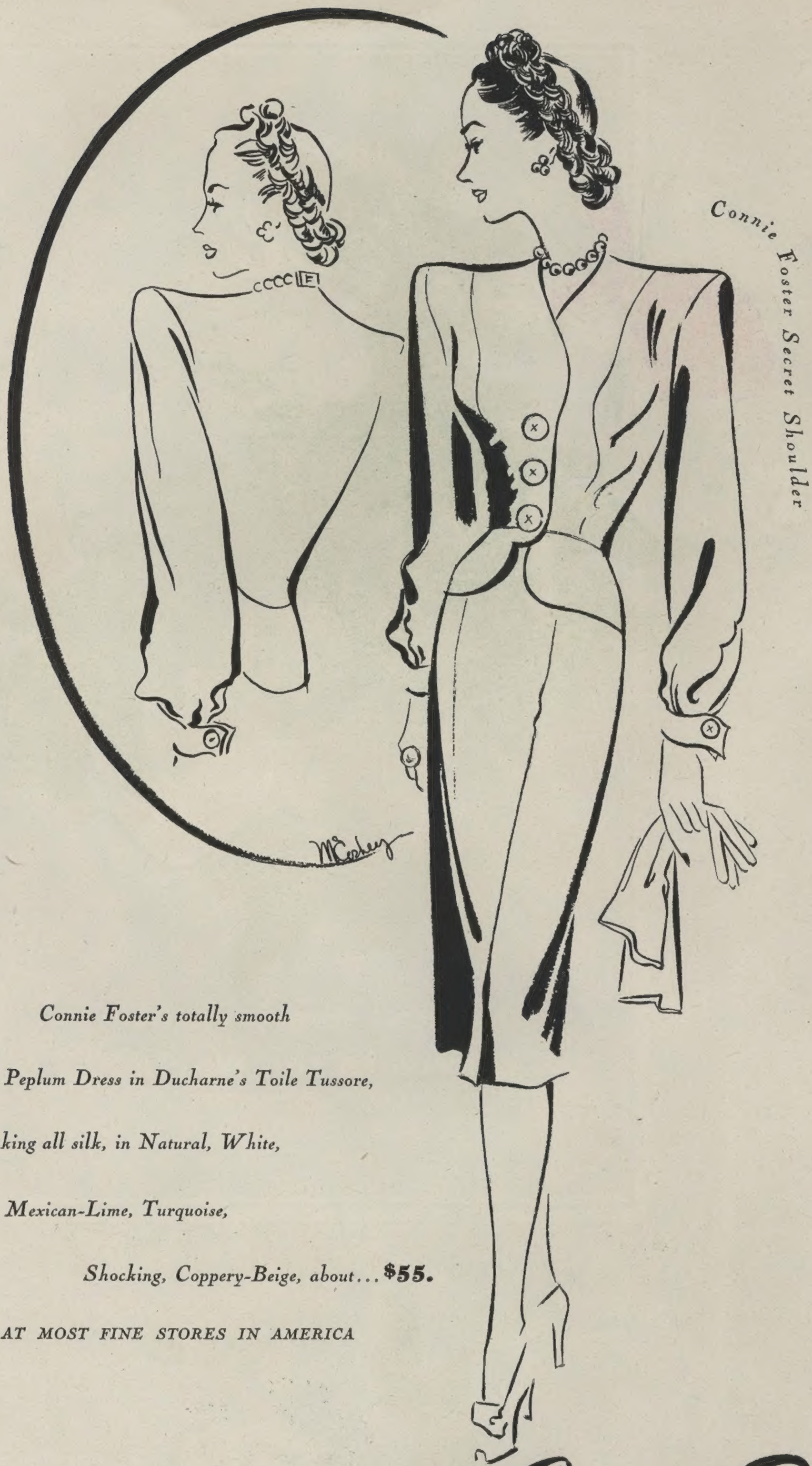
Gloversville, N. Y.



SEAMLESS PALM, CLEAR LINED AS AN AIRPLANE WING; LEATHER FLOWS FREELY; NO RESTRICTING THUMB SEAMS.

*designed by merry hull

*U. S. PATS. 2,125,673 2,194,934—2,226,604



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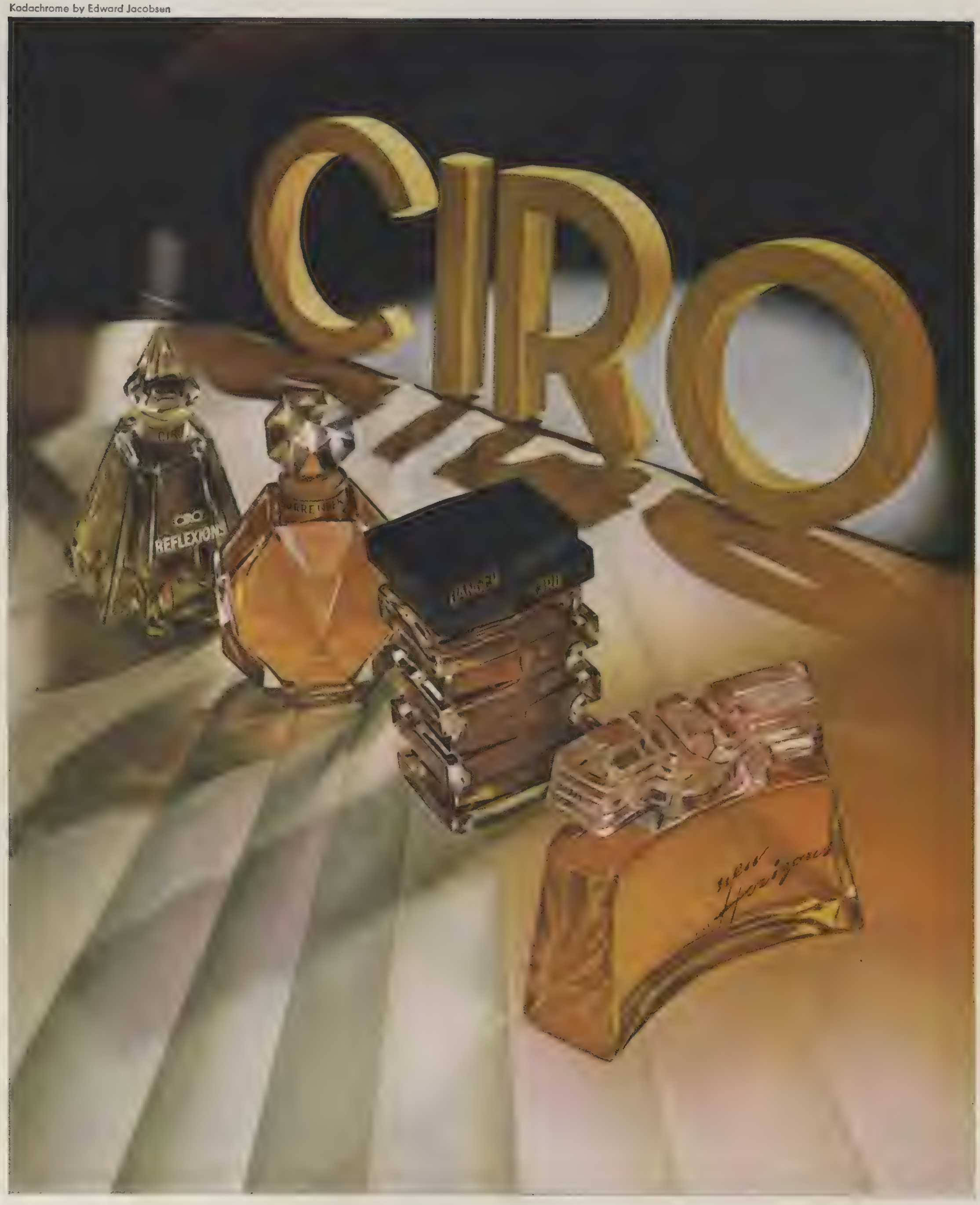

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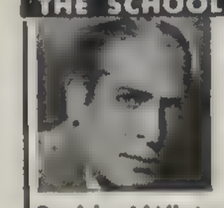

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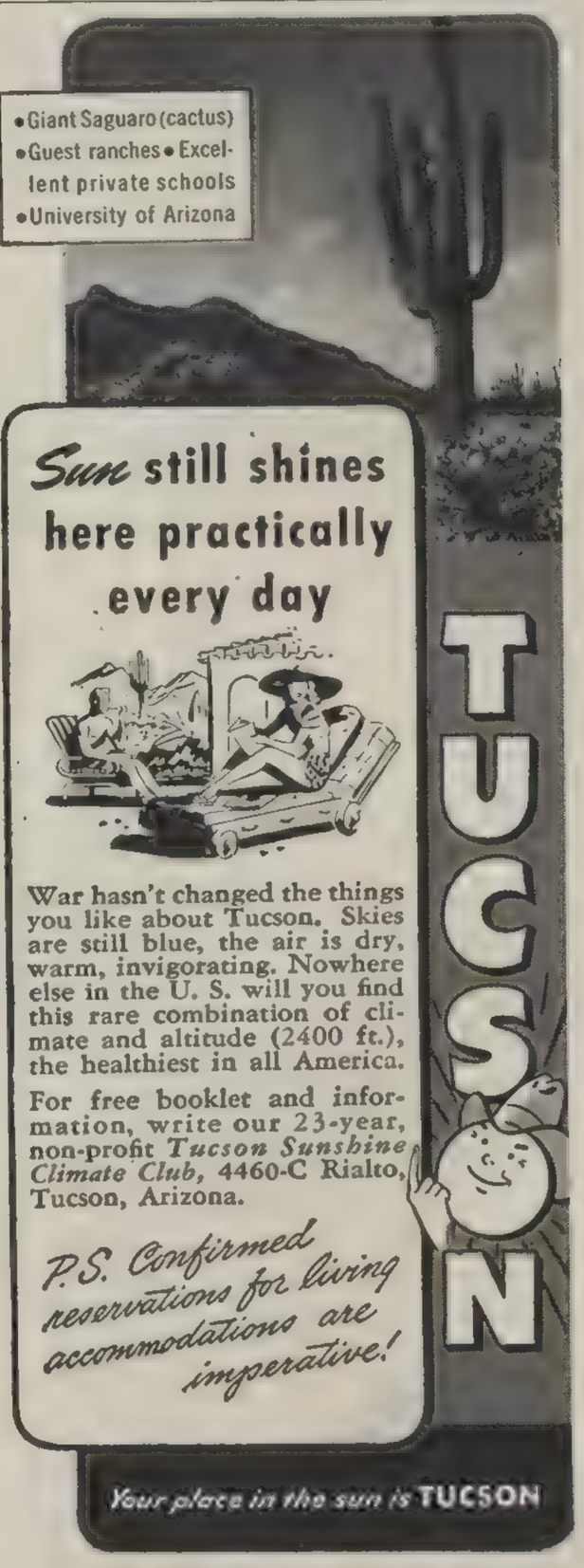

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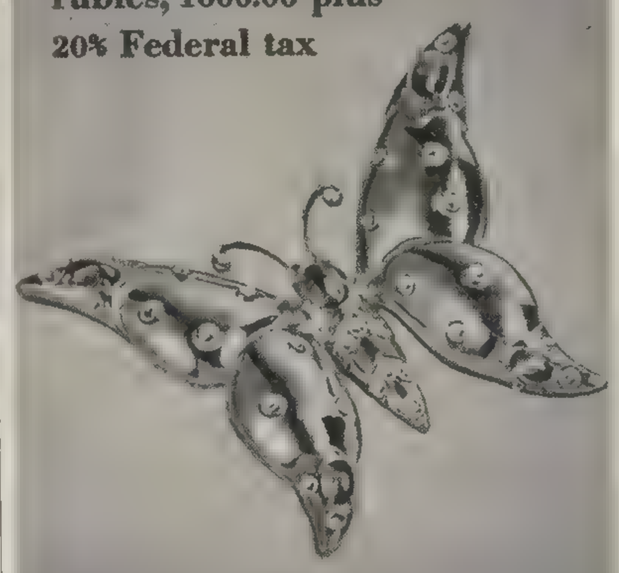

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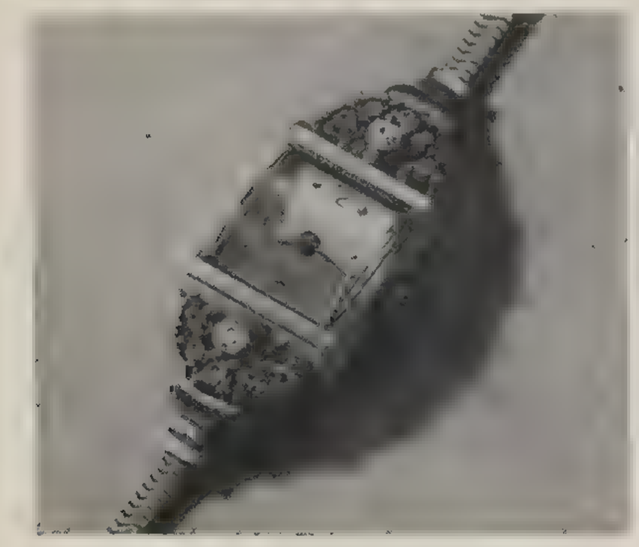

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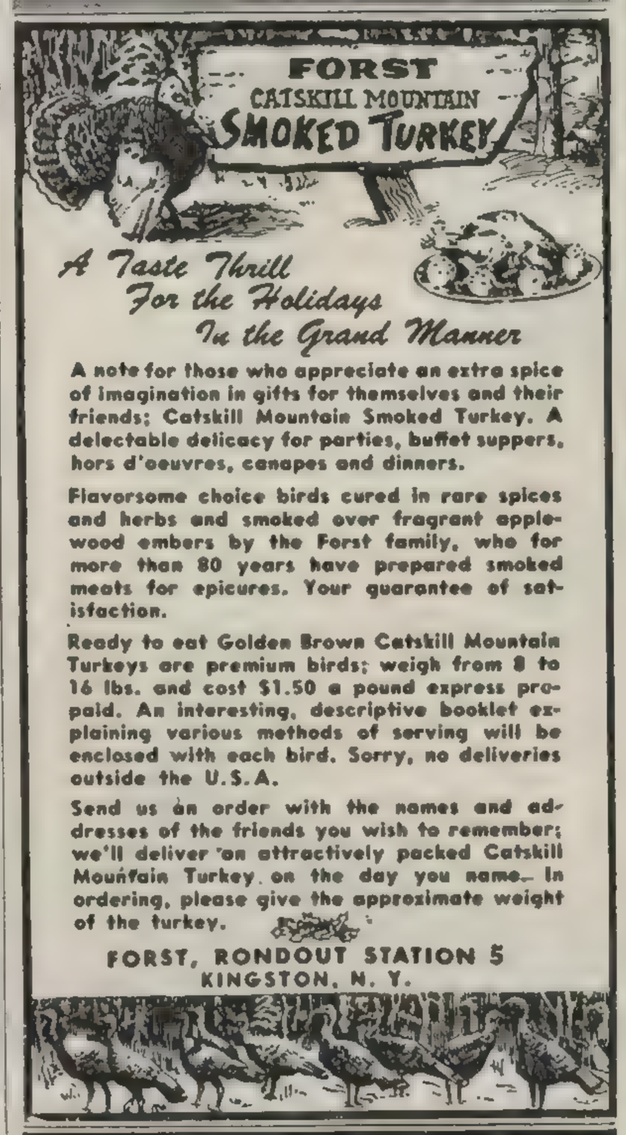

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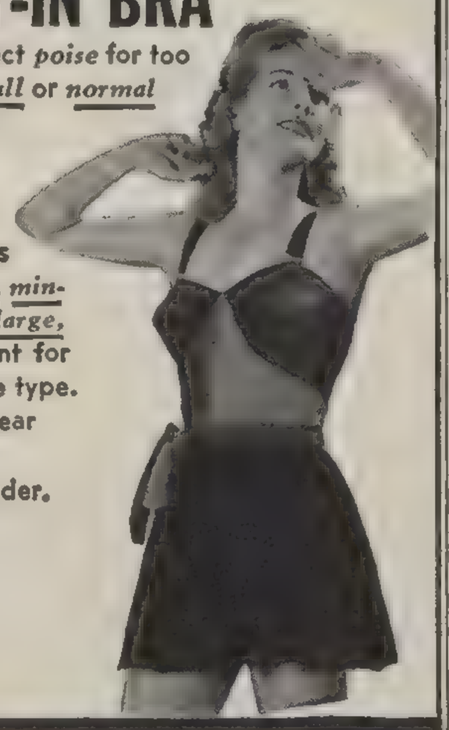

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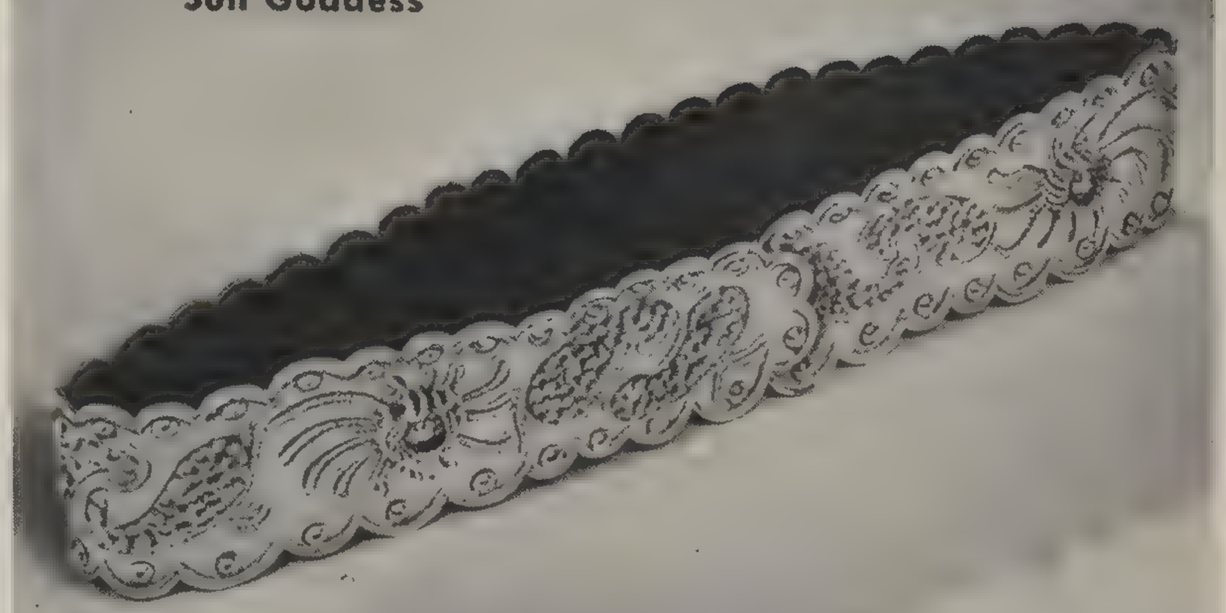

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Baby Warmers, and very apt answers to a rubber shortage too, are these gay handknit woollen over-pants. They scorn draughts, are prettier (for exhibition days) than rubber pants. Bundles for America, 48 E. 48 St., New York 17, has them in pink, blue, white, $3 each. Here too, cocktail aprons.

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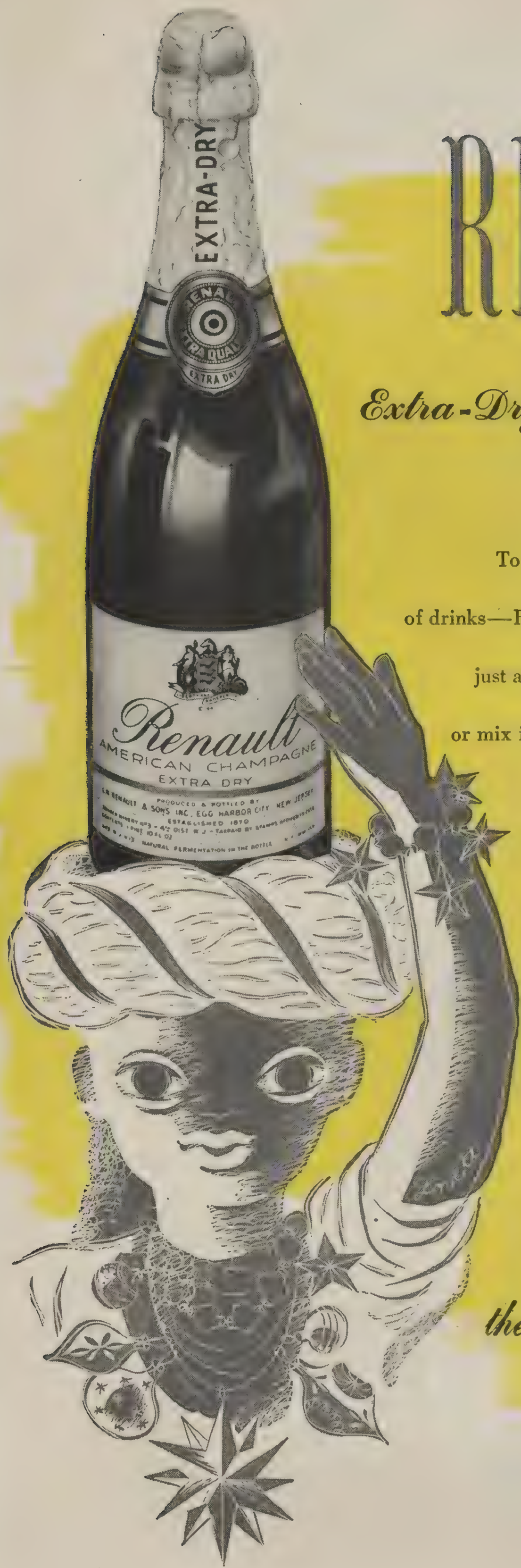

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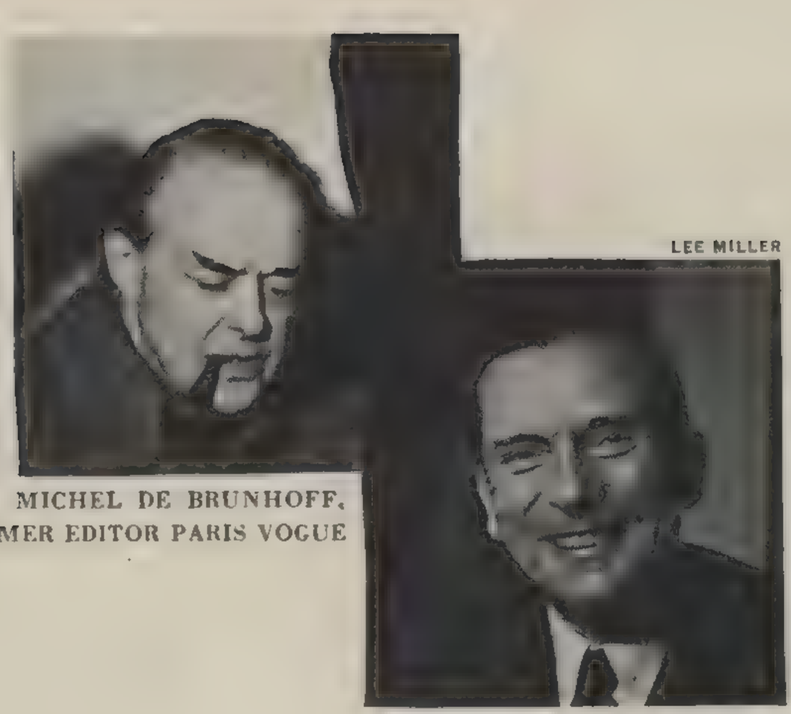

MICHEL DE BRUNHOFF, FORMER EDITOR PARIS VOGUE

LUCIEN LELONG, HEAD OF PARIS COUTURE

FIRST FASHION BROADCAST FROM PARIS IN 4 YEARS . . OVER MUTUAL'S WOR

For the first time since the Nazis marched into Paris four years ago, America heard..over a WOR broadcast on November 9..firsthand fashion news from Paris. Two of Vogue's old and dear friends spoke: Michel de Brunhoff, former Editor of French Vogue, and Lucien Lelong, the courageous leader of the Paris couture. A third speaker was a newcomer, known as Mademoiselle Mad, of the new couture house, Mad Carpentier. (Her photograph did not arrive in time to be published above.) Greeting all three in New York over the two-way broadcast was Vogue's Editor-in-Chief, Edna Woolman Chase.

For the first time, American ears heard firsthand the inside information on what happened to the couture under the Nazi régime. Heard how German efforts to transfer the French fashion industry to Berlin or Vienna were frustrated. How 12,000 workers were saved from unemployment and German conscript labour. How, during the cold winters, Frenchwomen wore everything they had, piling on layers of clothes. How clothes were made as gay as possible so that the conquerors could never pity the French. How the creative spirit was kept alive..without once selling out.

And to that question of what effect will the return of French designing have upon the American market, Mrs. Chase made this answer: There is room in the world for all the creative talent that mankind (or womankind) can produce. The comeback of France should not mean America *versus* France. Let's make it mean America *and* France.

Listening to the broadcast was O.W.I., who, immediately afterwards, re-broadcast it back to France so that France, too, could hear it.

vogue

incorporating Vanity Fair

DECEMBER 15

NEW YORK'S STAR-PACKED SEASON

Twelve-page spotlight on Where to Go in New York's all-time big-time season, faces and features—the top talents of theatre, ballet, opera, music, art, 30–41

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COVER: Snowy Russian ermine beret. Ermine-collared black wool suit. Ermine muff. All, Hattie Carnegie originals. Complexion: Max Factor Hollywood "Pan-Cake Make-Up."

THERE ARE TWO VOGUES: AMERICAN and BRITISH (French Vogue is temporarily suspended). EDNA WOOLMAN CHASE, Editor-in-Chief of the two Vogues. AMERICAN VOGUE: Editorial and Advertising Offices, 420 Lexington Ave., New York 17, N. Y. Cables: Vonork, New York. MANAGING EDITOR: Jessica Daves. ART DIRECTOR: Alexander Liberman. ART EDITOR: Arthur Weiser. FEATURE EDITOR: Allene Talmey. Associate: Mary Jean Kempner. Contributing editor: Millicent Fenwick. FINE ARTS: Frank Crowninshield. FASHIONS: Editor, Babs Willaumez Rawlings. Associates: Sally Kirkland, Barbara Cushing Mortimer, Eleanor Scully Montgomery, Muriel Maxwell. BEAUTY EDITOR: Evelyn Green. HOSTESS EDITOR: Evelyn Clark Emmet. SOCIETY EDITOR: Margaret Case. SHOP-HOUND: Despina Messinesi. COPY EDITOR: Marcelle McGuane. Associate: Sarah Tomerlin Lee. MERCHANDISE SERVICE: Mildred Morton. Associates: Madeleine Darling, Alice Burrows. BRITISH VOGUE: 1 New Bond St., London, W. 1. Editor: Audrey Withers. Managing Director: Harry W. Yoxall. Vogue Editors on foreign service with the Red Cross: Bettina Wilson, Lydia Sherwood, Katherine Blake.

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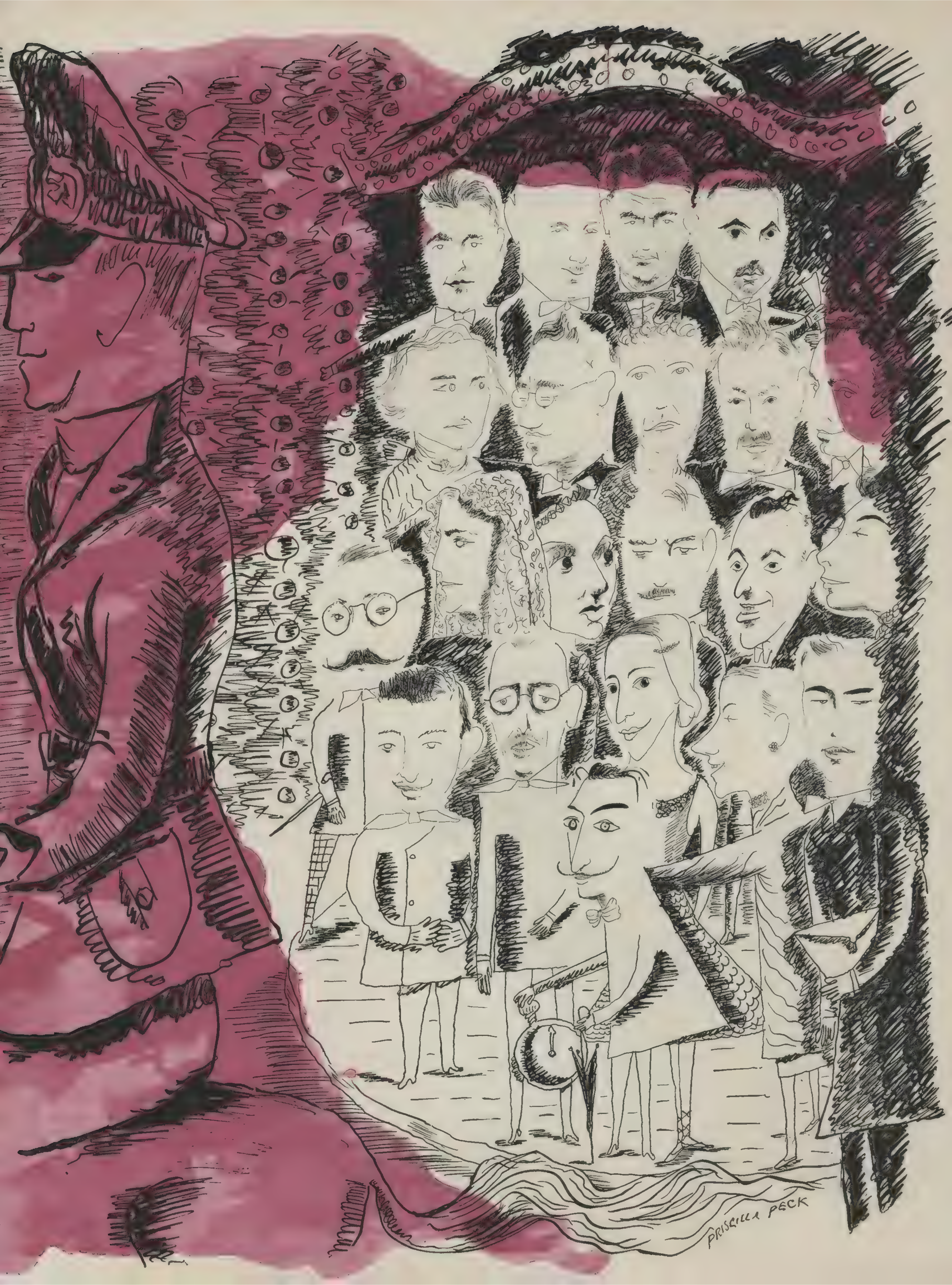
Vogue incorporating Vanity Fair is published semi-monthly except June and July when it is published monthly by The Condé Nast Publications Inc. Executive and Publishing Offices: Greenwich, Connecticut. Iva S. V. Patcèvitch, President; F. L. Wurzburg, Vice-President; W. E. Beckerle, Treasurer; M. E. Moore, Secretary; F. F. Soule, Business Manager. No new subscriptions accepted until further notice. Four weeks are required for a change of address.


PRISCILLA PECK

STAR-PACKED SEASON

This year, the arts of the world have converged on New York. The ill-wind of the war has blown us the middle European dramatists, the English actresses, the painters of Paris, top-ranking musicians from everywhere, to make New York the world's cultural centre. In other seasons all this talent would be spread thin over the world's capitals, but this year the jam's all on Broadway. It is that cliché of all clichés, a melting-pot season.

←

These are the faces that make the Broadway season. Starting at the top left: Laurence Stallings, Russel Crouse, Oscar Hammerstein, II., Vernon Duke, Daphne Du Maurier, George Kaufman, Margaret Webster, Fritz Kreisler, Richard Rodgers, Howard Lindsay, Ethel Barrymore, Gertrude Lawrence, J. P. Marquand, Moss Hart, Ilka Chase, Billy Rose, Igor Stravinsky, Alicia Markova, Beatrice Lillie, John Hersey, Salvador Dali (and the famous invisible rabbit, Harvey)

Le Brun one of the famous artists whose work has stepped up the season, designed this courtier's costume for the new Ballet International's "Mute Wife"

CONTINUED ON THE FOLLOWING 10 PAGES

Vertès drew these strongly beautiful costume sketches for the Ballet International's "Brahms Variations," a ballet that failed signally—with all its pretty costumes—partly because of its powder-pink décor and its choreographic confusion.

Dali designed the sets and costumes for two of the Ballet International's new conversation ballets. Above is his instantly famous backdrop for "Sentimental Colloquy," a ballet of no other merit. Below, the backdrop for "Mad Tristan," with its "Love-devoured praying mantis."

Danses Concertantes

STAR-PACKED SEASON

By Allene Talmey

While New York's front pages headline war horrors, the back pages tell of more plays in rehearsal than there are theatres, bigger sell-outs at Carnegie Hall than ever before. Almost all the great ones are showing their talents, their genius. The number of great ones in one city alone is extraordinary. It makes for an extravagance of sensation merely because of the condensation of so many into the box of a single city. It is not that most of these painters, actors, and musicians haven't been seen and heard here; they have, all of them, but never so many at once.

And with all that, there is not much progress, much experimentation in any of the arts—just more of the same. The young in the arts are fighting, the middle-aged are going back to the nostalgia of twenty years ago, repeating the patterns they made successful then. No great fresh force is around; everyone seems to like everything, success coming cheap. The season is like a college survey course, with illustrated slides. Here are Juan Gris, Rouault, Klee, Picasso, Matisse, Léger, Braque; here are Toscanini, Koussevitzky, Stokowski, Stravinsky, Rodzinski, Walter, Monteux, Schnabel, Heifetz, Rubinstein, and fifty other painters, sculptors, musicians, all well known, if not famous. Here in the theatre are the collection of many of the most important names. But, with all this, there is a curious sidelight. For there are double layers of knowledge, the surface enjoying the scene, the sub-surface conscious of the hundreds of little private stories of other people's misery. The stories of ten hours of electricity a month in Roman houses, of just enough coal to heat Parisian hospitals, of more Jewish bones dug up in Silesia, of fifteen hundred Polish priests hanging by their wrists. The inner realization is there all the time, but the exposed surface gives the city a false heartlessness.

For the theatre has catnip fever. Ordinary plays have opening-night prices of six and eight dollars, while musical comedies with bad notices out of town want twelve dollars for an opening ticket. But so far the cooniest of all the showmen, and the greatest, is Billy Rose, whose "Seven Lively Arts" includes Bea Lillie, Cole Porter, Norman Corwin, William Schuman, Bel Geddes, Valentina, Ben Hecht, Moss Hart, Stravinsky, Bert Lahr, Alicia Markova, and Anton Dolin, Benny Goodman, Teddy Wilson, Red Norvo, Morrie Field, and to stage the whole works, Hassard Short.

Eight of the great smash hits take in altogether about two hundred and thirteen thousand dollars a week. Such plays, without stars, as "Anna Lucasta," have a box office take of twenty thousand dollars. Such plays, according to *Variety*, as Mae West's "Catherine Was Great" do seventeen thousand five hundred dollars a week; "Harvey" does eighteen thousand five hundred dollars; "I Remember Mama" twenty-one thousand dollars. The top musicals reach up higher: "Mexican Hayride" to about forty thousand dollars a week, with "Bloomer Girl" at thirty-four thousand dollars, and "Oklahoma" and "One Touch of Venus" at thirty-one thousand dollars. Even plays with reviews that make the producers and authors feel as though their veins were cut, do very nicely at around fifteen thousand dollars. With the exception of "Harvey," "I Remember Mama," and "The Late George Apley," practically none of the new productions (when this was written) are worth the take.

That is why this is such a curious season. All the talent, all the effort, all the frantic names, and in the end it all comes to about ten dollars-worth of entertainment in the fresh-made Broadway stuff. This touch of inflation in theatre amusement values doesn't seem to bother anybody. There are more angels than there are places for them to put their money. One producer had so much extra money volunteered for one simple play that the backers had to be rationed. It wasn't a question of getting in on the ground floor; those backers would come in on any floor, they even tried to crawl in under the door, like spilled water. Moreover, the producer hasn't had a success so far. But the money is ready. In fact, Broadway has everything but the Word.

Berman made these charming costume sketches, pretty, romantic, for the Ballet Russe de Monte Carlo's new "Danses Concertantes," a rather minor affair by three majors, Stravinsky, Berman, and Balanchine

MORE STAR-PACKED SEASON➡

BEATRICE LILLIE CLOWNS WHILE VALENTINA FITS HER COSTUME FOR "SEVEN LIVELY ARTS"

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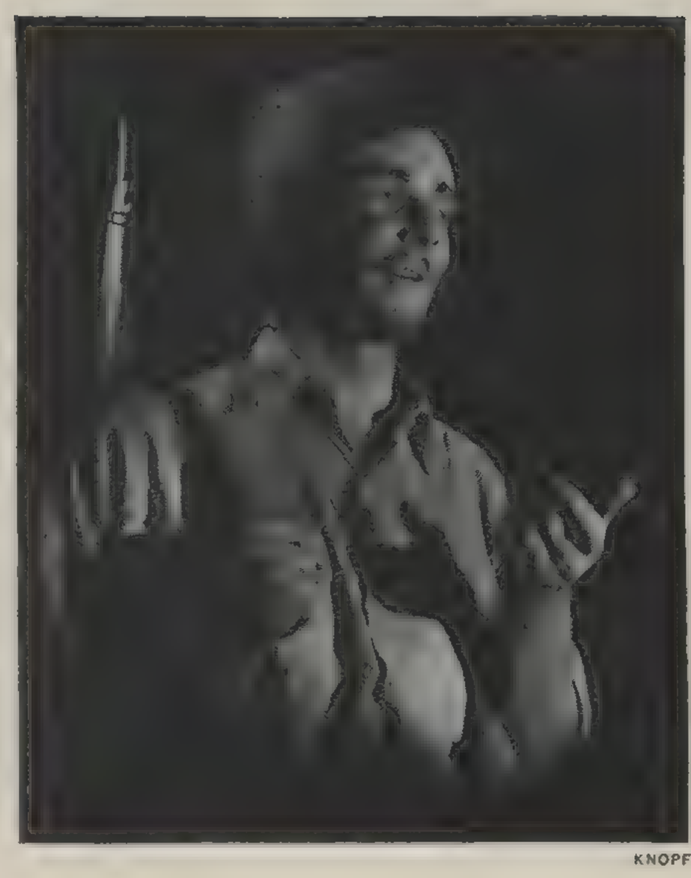
LEE MILLER

GERTRUDE LAWRENCE of "Errand for Berenice," Jacques Deval's play about a nurse. An emotional bender, it is a *tour de force* for Miss Lawrence, whose career is a series of such *tours*

← **BEA LILLIE:** "Seven Lively Arts." The only great woman comic pantomimist has returned in Billy Rose's extraordinary show. (The opening night calls for twenty-four dollars a seat and evening clothes, with Rose supplying the show and champagne.) Here Miss Lillie, her witty foot, and Valentina at a fitting

JUNE HAVOC has a prettiness that carries what there is of the new musical play, "Sadie Thompson." The latest of the Sadies has not only the ravishing tough seductiveness of all the past Sadies since Jeanne Eagels, but she also sings the sweet and blurred melodies of Vernon Duke, whose score is a binge of bonbons. Howard Dietz and Rouben Mamoulian pummeled story, but they gave Boris Aronson a chance to delight audiences with a curtain of real water

PHIL BROWN in "The Streets Are Guarded," Laurence Stallings' first new play in years, has the strong and sharply written rôle of a Marine on a South Pacific island, a Marine who knows what he is fighting for. Just out of the Army himself, Brown spent the last couple of years producing plays in the Army, notably a thing called "The Curse of the Coffin Nail," a morality play about cigarettes, played for laughs. (It holds the Army's long run record.)



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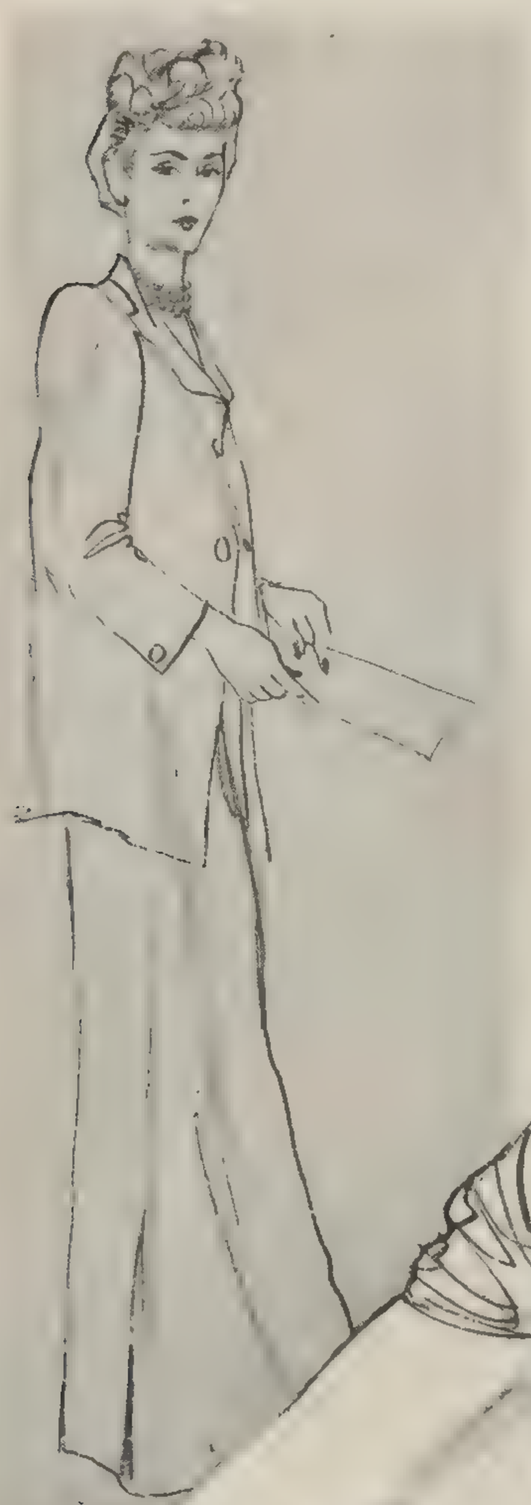
JUNE HAVOC—THE LATEST SADIE THOMPSON

VOGUE STUDIOS



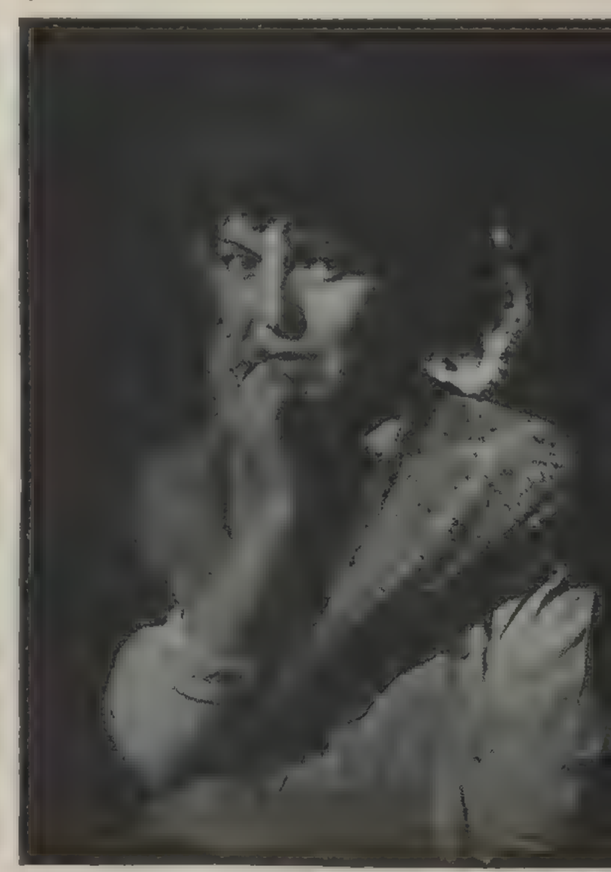
MISS ROSEMARY WARBURTON, FAR LEFT, AT "BLOOMER GIRL." HER CHIC—BEIGE OSTRICH TOQUE WORN WITH A LONG BLACK DINNER-SUIT, PEARL DOG-COLLAR.

MRS. JOHN S. KELLY, ABOVE, THE FORMER BRENDA FRAZIER, AT EL MOROCCO. HER CHIC—TOTAL BROWNOUT, LONG BROWN SATIN DRESS, SHORT BROWN SABLE JACKET.

MRS. FAIRFAX POTTER, LEFT, AT "THE LATE GEORGE APLEY." HER CHIC—THE SHORT DRESS SHE PREFERS, FOR EVENINGS

SKETCHES BY ERIC

MARGO is the burning Tina of "A Bell for Adano," the play Paul Osborn has written out of John Hersey's striking novel of an American major in AMG coping with the infinitude of problems of an Italian village, coping with Fascists, sex, food, gentle peasants, and American generals. (Fredric March is the Major.) Margo's curious, deep molasses voice, her determined peasant face, help make her young Tina both appealing and stalwart



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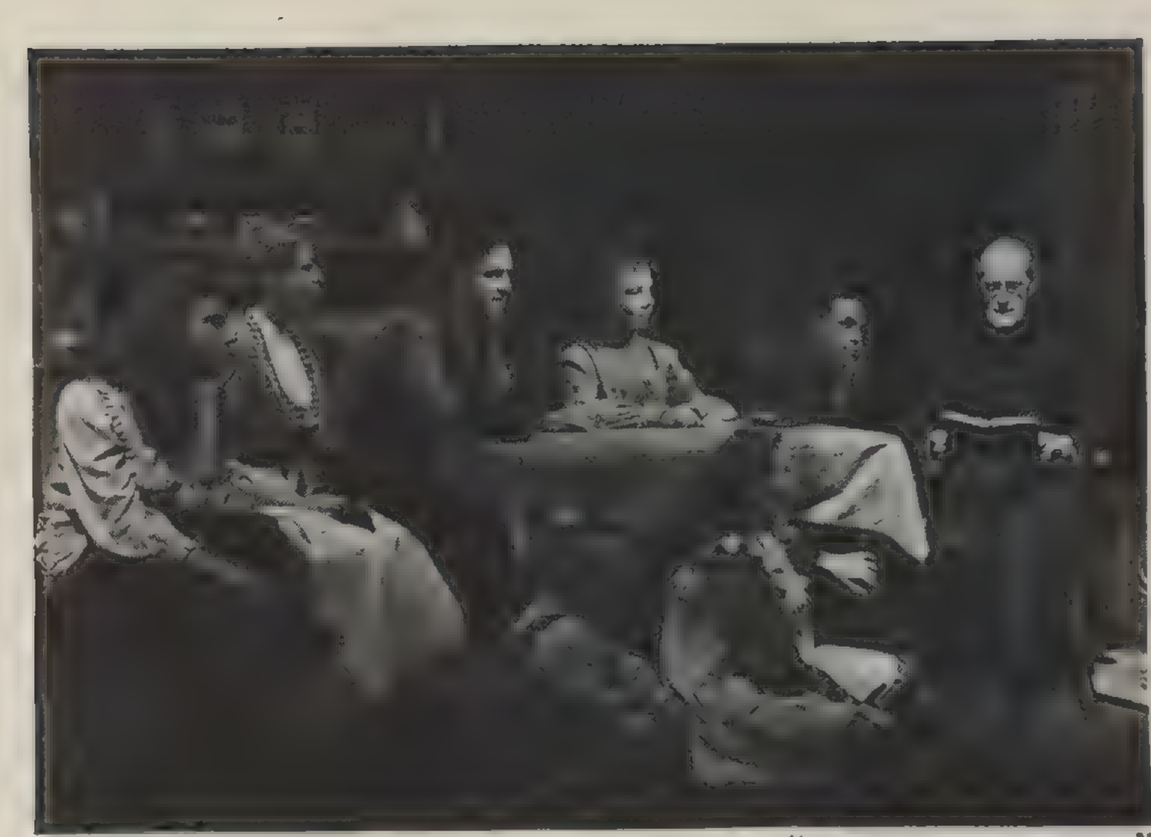


VANDAMM

"I REMEMBER MAMA"

"I REMEMBER MAMA," the charmer play that came from *Mama's Bank Account,* is folksy and right, filled with tenderness and strong humour. A series of vignettes rather than a constructed play, only Mama really holds it together, and Mama is Mady Christians. **FRED TRENKLER** is the great clown on skates of "Hats Off to Ice," who occasionally is loaned to Sonja Henie's ice show. A combination of Harpo Marx and Charlie Chaplin, he pantomimes from leer to laugh so deftly that audiences forget the virtuosity of his feet.

FRED TRENKLER, ICE CLOWN

MRS. THOMAS SHEVLIN, ABOVE, AT A RUBINSTEIN CONCERT. HER CHIC—THE PERFECT INTERPRETATION OF THE NEW SHORT-FORMAL DRESS **MRS. BYRON FOY,** RIGHT, PRE-THEATRE AT THE COLONY. HER CHIC—THE (PURPLE) SLEEVELESS DRESS, VELVET JACKET,.. SPRAYED HAT.

SKETCHES BY ERIC

MARY CHASE WROTE "HARVEY"

"HARVEY," the new enchanting hit, rests on the talents of the three on this page. Mary Chase, who wrote this fantasy of a dreamy drinking man and his invisible rabbit, lives in Denver, Colorado, with her three children and her husband, the city editor of the Rocky Mountain News. She works for the Teamsters Union. Josephine Hull, always in successes, is the famous sister of the play, who sometimes sees that rabbit. And Frank Fay, in the great and enduring rôle of his long career, Elwood, the friend of Harvey, the rabbit.

FRANK FAY AND JOSEPHINE HULL

JOFFÉ

FRANK FAY, WHO HAS MADE "HARVEY" THE TALK OF THE TOWN

EVENINGS—

It's the starriest, biggest, standing-room-only-est season in years. And everybody is saying long dresses are *in*. But are short dresses *out*? The nights are just as full of snow and rain and wind. The city streets are even barer of taxi-cabs. In these six pages Vogue undertakes the "Long-Short" problem. You'll probably wear long dresses to the Opera. Long for openings. Long for parties at home. Long, if you love them....Weather or no.

Big night. Bad night. Over her short evening dress, a corduroy raincoat (Knize). High boots, head wrapped in sparkle.

SHORT OR LONG?

Short if it's a frightful winter night.

Short if you're dining in a restaurant.

Short if you're short-stopping often.

Short if your figure can take the fore-shortening.

Short if you don't know the itinerary.

Short if your legs and feet are your best accessory.

Short—or long—for "The Seven Lively Arts,"

"In Bed We Cry," "Rebecca," "Sadie Thompson," "Harvey."

Short, if you love them....Weather or no.

Above: To wear under the coat, opposite:
(left) rayon satin sheath by Rose Barrack; $60. Milgrim.
(Right) fishtail evening blouse
to wear with any skirt; $30. Henri Bendel.

EVENINGS—LONG. For opera première, a big dinner in someone's house, first nights. Green rayon satin with a little train; rose in front. $110. RIGHT. Sequinned rayon satin dress ($145). Separate jacket. BOTH: Foxbrownie designs. Bergdorf Goodman

LEFT. Paisley spattered with sequins. Bare midriff..$90. Altman.
CENTRE. Counter a bare shoulder with ostrich from hip to hem, $115. Lord and Taylor.
RIGHT. Rayon satin fitted bodice, tiny peplum, full marquisette skirt. $50 Bendel's Young Timers.
• On both pages: Koret bags, Hansen jersey gloves

EVENINGS—LONG

EVENINGS—LONG. Big night. Beautiful night... cape of Russian ermine; Revillon Frères.

OPPOSITE: "Neither too young nor too old."

FAR LEFT: Wine and black Ducharne rayon damask dress, front peplum. About $155.

CENTRE: Fall of grey fringe on grey rayon crêpe. Elongated midriff. About $110.

RIGHT: Sequinned grosgrain outlines the décolletage of slim black Enka rayon crêpe; $90.

• All Saks Fifth Avenue; Neiman-Marcus

BLUMENFELD

The Christus of Beauvais—His fifteenth-century eyes know it is a time to remember the new dead

SILENT NIGHT

By Marya Mannes

If the star of Bethlehem shone tonight in the sky we would not see it. A chewing-gum ad would outshine it. If the first thin cry of a small Saviour lifted in the night, we would not hear it. A crooner's voice would drown it out. For those who live in American cities in nineteen-forty-four there is no darkness and there is no silence.

Without darkness there is no vision, and without silence there is no listening. We are losing our senses in a mechanical roar.

This has been a long time coming. I have watched people turning on the radio louder and louder because they can no longer hear it when it is on soft, and I have seen people sitting in cafeterias in a white cold blaze of light because with less, presumably, they could not see their food. My own child has to switch on a light before he crosses a room because he has already lost his sense of darkness.

The sound-track in most movies is now attuned to these new-deaf, whose ear-drums have been so thickened by the amplifier that they no longer vibrate to the natural human voice. You heard the soap-box speakers in this election: the microphone blew up their voices into the quackings of a giant Donald Duck. You have been to banquets for causes and heard the speech-makers: through the microphone their voices become metallic and monstrous, a physical bludgeoning for any normal ear. Long ago, night-club singers used to hold their audience by whispering. You leaned forward to listen, not because it was difficult to hear but because the direct enchantment—that intangible thread between performer and audience—was never intercepted by mechanics. You can sit back now because the thread is broken. The girl is singing to an instrument, not to you.

The shepherds had no microphone when they sang in wonder at Bethlehem, but the world heard them.

This cumulative blunting of the senses is everywhere. On the radio triumphant fanfares usher in a commercial jingle, and stentorian voices fit for Greek tragedy announce an overcoat sale. If triumphal fanfares usher in Peace on Earth, who will listen? Probably the same announcers will announce it, and the brutalized ear will not register. Already, the fact that the voice that extols a hair lotion goes on to describe the horrors of Aachen makes the horrors of Aachen matter less. What would happen if it said, "Christ has been born"?

Perhaps, though, there are a few of us who close the window on the clatter of this world, turn the lights low, and begin to listen. We might then hear the quiet voices of an exhausted but jubilant young Mother and of the grave older man, and that first cry of the Child of wonder. We might also hear music so faint and so pure that it must come from the constellations. If we went to the window and looked high up we might even see a particular bright star.

Perhaps the men who are fighting can see it too, in spite of bursting flares and blazing pyres. Perhaps they can hear the quiet voices in spite of the frightful thunder of annihilation. At least they know what crucifixion means. And if they know that, they will remember where it all began: in the birth of a baby in a stable in Bethlehem. And they will know that only He and the thought of Him can bring them peace.

They too are praying for a silent night.

"THEY, THE CHILDREN—THE REAL EXPENDABLES"

BY THÉRÈSE BONNEY

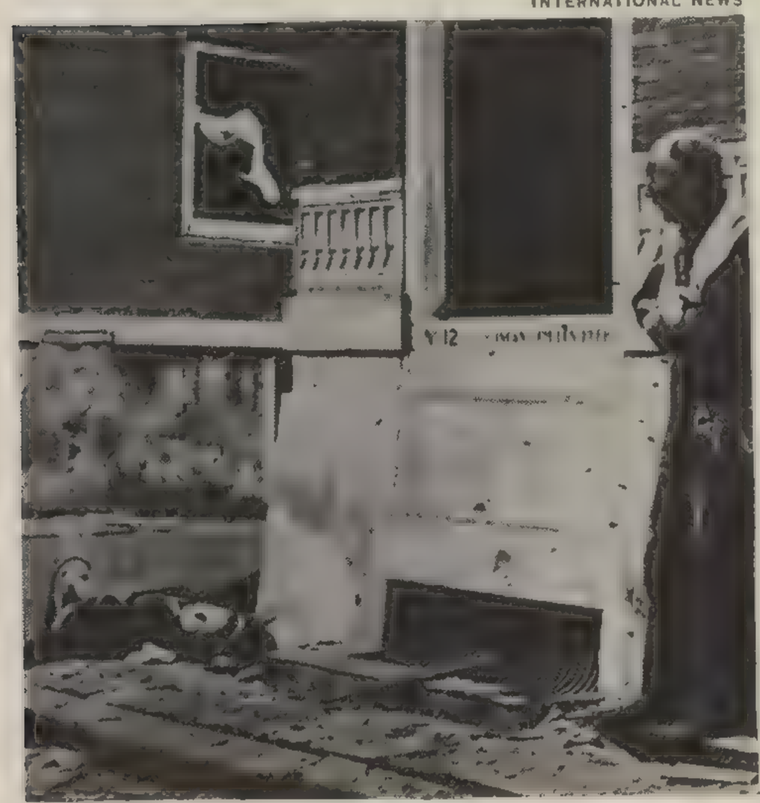
BONNEY

FRANCE
So exhausted they seem like dead

ACME

ENGLAND
In the path of the robot

INTERNATIONAL NEWS

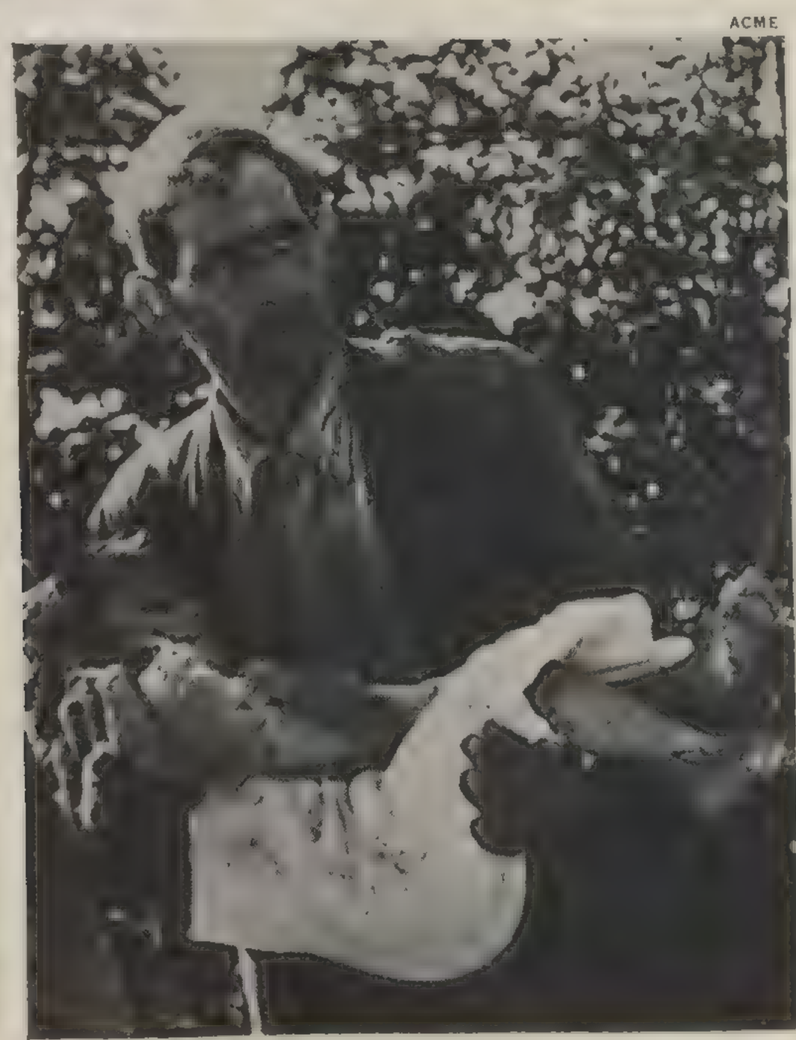


HOLLAND
Fathers unable to save them

SOVFOTO

RUSSIA
Our men realize that war is done unto the children

ACME



ITALY
And that ours is a debt difficult to acquit

BELGIAN UNDERGROUND *All is so bewildering*

WHEN it began, it all meant so little to so many here in America. Then newspapers carried stories of treks from one land to another; of cities razed to the ground. Stories of children faring forth alone. Evidence that in every land children had had their Gethsemane, their Calvary, drunk their chalice. Fathers, helpless to save them—blitzed out, maimed, starving. And yet, they, the children—tight-lipped, like grown-ups—prepare for the last stand. Even take our place, look out on a strange world. And our men in passing, as they share their rations, are stunned by the fact that war is done unto them, the children. And so they realize that their morrow, their plight, their fate concerns all of us—a debt difficult to acquit.

On Elizabeth Arden's new fashion floor

These photographs were taken in the spacious, just-opened fashion floor at Elizabeth Arden's. Against a pale pink décor, tied with green satin curtains and sugar-sprinkled with crystal candelabra, you will see a collection of clothes to be made-to-order, for figures at their taut perfection. Here in one building fashion and beauty are made for each other.

LEFT: Face-powder-pink satin dress, cut to reveal a luminous skin and an astringent waistline; to whisper as you walk.

RIGHT: A sweeping mantle of surah-striped satin. You choose its destiny: whether as peignoir, tea gown, or evening wrap.

• Designs by Charles James.

RAWLINGS

MORE ON THE NEXT TWO PAGES ➡

Custom-made figures for custom-made clothes

A good figure in bad clothes is nothing. A bad figure in good clothes is nothing. But a good figure in good clothes *is* something. And on that very sound premise Miss Elizabeth Arden has just opened a fashion salon within her beauty salon.

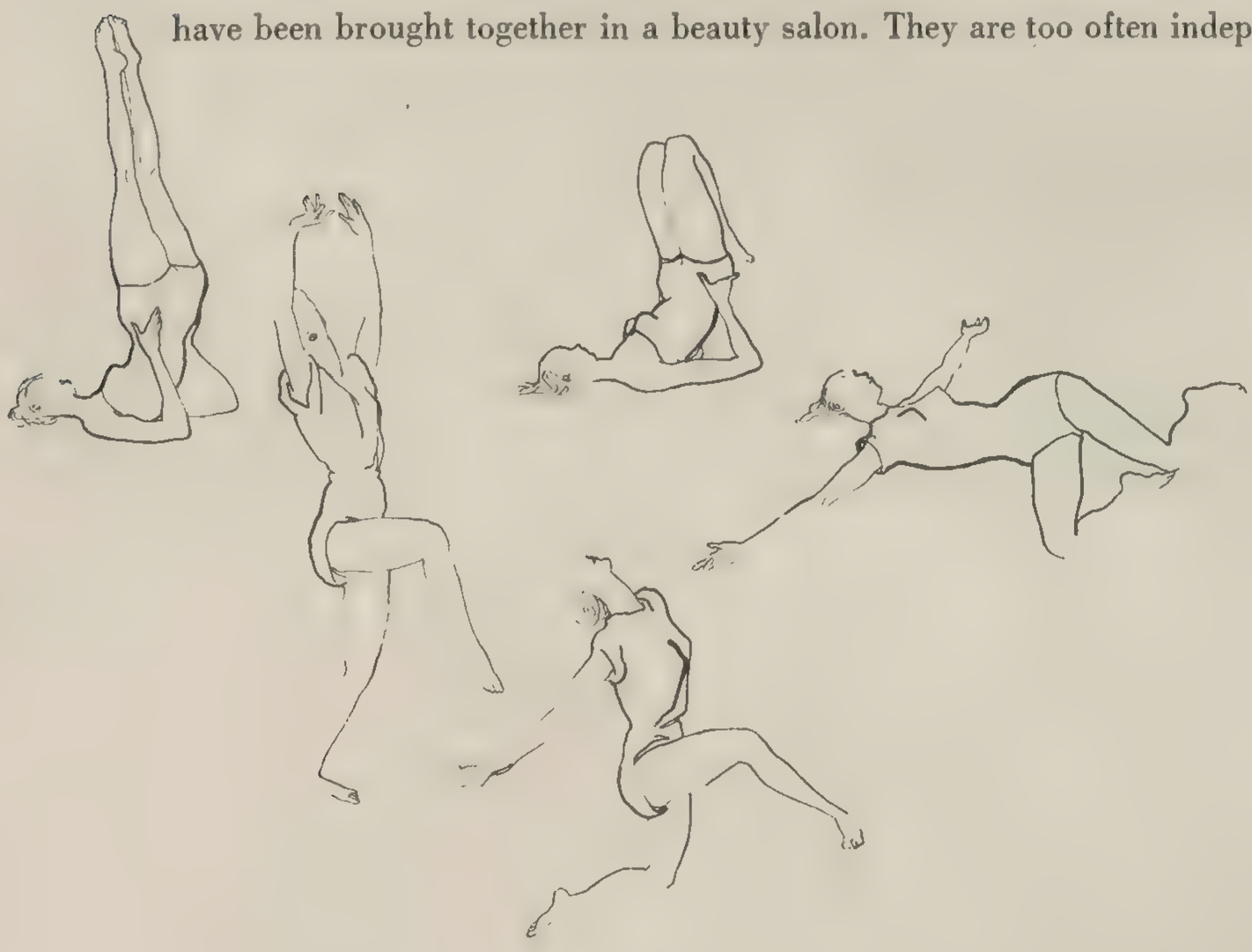
For years Miss Arden has been tailoring figures and sending them out of her salon to wear current fashion. But that was only a half-way mark to the final appearance of beauty—and Miss Arden is not one to do anything by halves. Her treatments, cosmetics, and figure-moulding have had a notable fashion flavour. Now the clothes themselves seem only another part of the goal, which, happily, you can achieve at one address.

The clothes on the new Fashion Floor have all been designed (just as creams and powders and lipsticks are) to make you look prettier. But there's no good your planning to wear them if your figure has all Been Let Go. These clothes have not been designed to disguise anything. They have an allegiance only to the American figure at its taut perfection. And that could mean, we hasten to assure you—you.

For the "American Figure" is not a mass-produced affair, and all of us are definitely not million-tuplets. (Lucky us!) But whether we are tall, or whether we are short, whether we are destined to be admired for our bones or our curves—each of us has the possibility of looking her best. And very often that possibility is a matter of discipline.

Poise, posture, and correct proportions are necessary for any modern fashion. And these are assets which seldom come delivered in a neat little package, for free. Usually you earn them the hard way: with made-to-order exercises, with a prescribed diet, with massage concentrated for your unique needs. These, naturally, are specialties of the beauty salon.

For these custom-made figures, custom-made clothes are a logical sequence. And we find it a definite step forward that the clothes-for-the-figure and the figure-for-the-clothes have been brought together in a beauty salon. They are too often independent of each other.



OPPOSITE: A Sunday-morning view of the dressmaking workroom at Elizabeth Arden's. Left: A daily view in the exercise workrooms—at the same address.

Model type
Fex Toal

VOGUE'S JUNIOR FASHIONS

LIKE final exams, flat middles, and Van Johnson, the fashions on these pages belong peculiarly to the young. To all the bright-eyed, doe-throated *jeunes filles* who can take the drawn-up tight ballerina coiffures (pictured right) with such sweet grace... Who have audacity enough to pin stately-lady antique jewels in improbable, poetic places in their hair and make them seem gay as Christmas punch, and as if they were made for just-right-there? Picture A: A coiffure like a crown of braids spilling over a black satin band, caught three times with antique mock-pearl clusters. (Spokes, $80. Starfish. $85. Flower, $85. All: Lord and Taylor.)

A

B

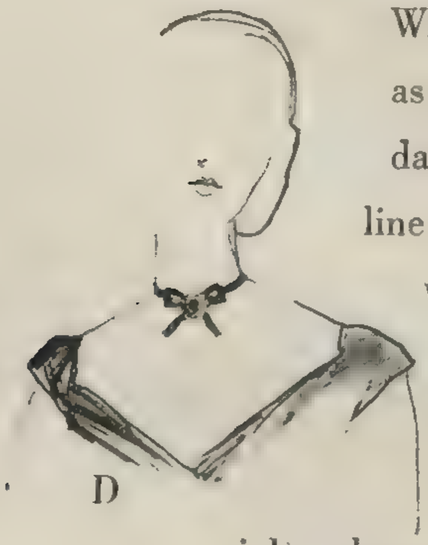
B. Young Miss pulls every last strand of hair scrupulously to the top of her head and holds the top-knot with an old barrette, ticktacktoed, of gold, $55. The barrette and earrings: Saks Fifth Avenue.

C. Here, Miss Constance Bradlee, Vogue's Junior Fashion editor, here wears on her clear-browed Alice-in-Wonderland coiffure, her great-grandmother's coronet of twined gold leaves and flowers; her mother's antique monogrammed gold hoop pin on a slim, bow-tied black velvet choker band.

C

FRANCES MCLAUGHLIN

D. Sketch, left: Closer view of the little velvet bow-tie, pretty at the throat of a cut-away short evening dress.


D

Who but a girl with a waist as small as a Civil War belle's and ribs as spare as a dancer's could wear the new snug-topped, wool jersey waist-line dresses shown on the next pages...often with wide, wonderful conversation-piece belts (see page 58).

E. Wrist-length gloves to match (ask your favourite store for a piece of the dress material), shown here with an antique buckled gold mesh bracelet like a miniature belt, $75. From the Marcus collection; Gimbel's.

E

F. Young movie star Diana Lynn was, last year, the flippant, fine-figured kid sister of "Miracle of Morgan's Creek"; is, currently, delightfully mad Emily Kimbrough in "Our Hearts Were Young and Gay." On page 59 she is photographed wearing Vogue's tight-bodiced black afternoon dress. Here, young admirers meet her, off-celluloid, as she leaves the Vogue studios.

MCKEOWN

F

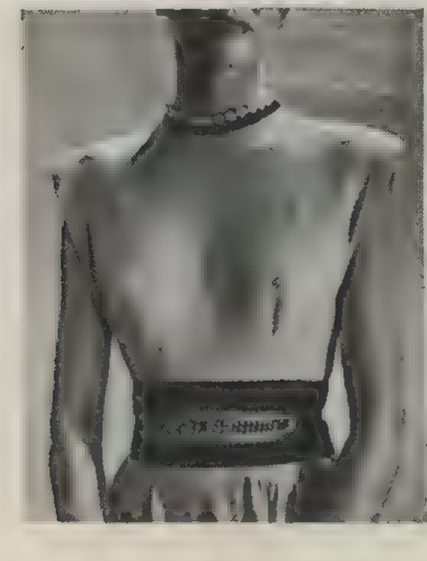
Polka-dotted Heller wool jersey young at-home dress (opposite) for waists as small as a bicycling mademoiselle's. Designed by Claire McCardell. Misses sizes, 10 to 16. $30. Lord & Taylor; Frost Bros.; Seidenbach's. Exercises: for the not-so-small-waisted.

• For shops in other cities, see page 90.

MORE JUNIOR FASHIONS

PHOTOGRAPH, JOFFÉ · BACKGROUND, ANDRÉ GIRARD

BELT A LITTLE WAIST



Proud of your pretty little waist? Then give it a belt which, like a jewel, may cost more than a dress--yet will outlive many dresses and be still beautiful.

1. Gilt kid sequinned belt; $30.
2. Studded calf cinch; $12.
3. Crystal dog-collar; $10. Pin it to a wrapped grosgrain band.
4. Piecrust buckle on velvet; $12.

All: Midtown belts; Henri Bendel.

ABOVE (Junior fashion #1): Snug torso dress of black Mallinson rayon crêpe. By Emily Wilkens. Teen Age sizes 10 to 16. $20. Bonwit Teller. OPPOSITE (#4): Diana Lynn, 18-year-old Paramount star, wears a Cohama rayon crêpe dress. 9 to 15. About $25. Saks Fifth; Garfinckel's. Diamond cross, Gold & Silver Shop.

LITTLE WAISTLINE DRESSES

Each of these young, waistline-conscious dresses, innocent of fuss-and-bother, is a fine background for a belt. (See the four above.)

LEFT (#2): Camel-beige wool jersey dress. Judy 'n' Jill design. Sizes 9 to 15. $18. Lord and Taylor.

RIGHT (#3): Wool jersey dress by Jonathan Logan. 9 to 15. $13. Stern.

• For shops in other cities, see p. 90.

DIANA LYNN, Junior Paramount star, currently appearing as Emily in "Our Hearts Were Young and Gay."

CHRISTMAS!!

RAWLINGS

GEORGIA CARROLL, ex-Vogue model, now Mrs. Kay Kyser, wears a shawl and muff of Siberian ermine; Maximilian

1

2

3

4

5

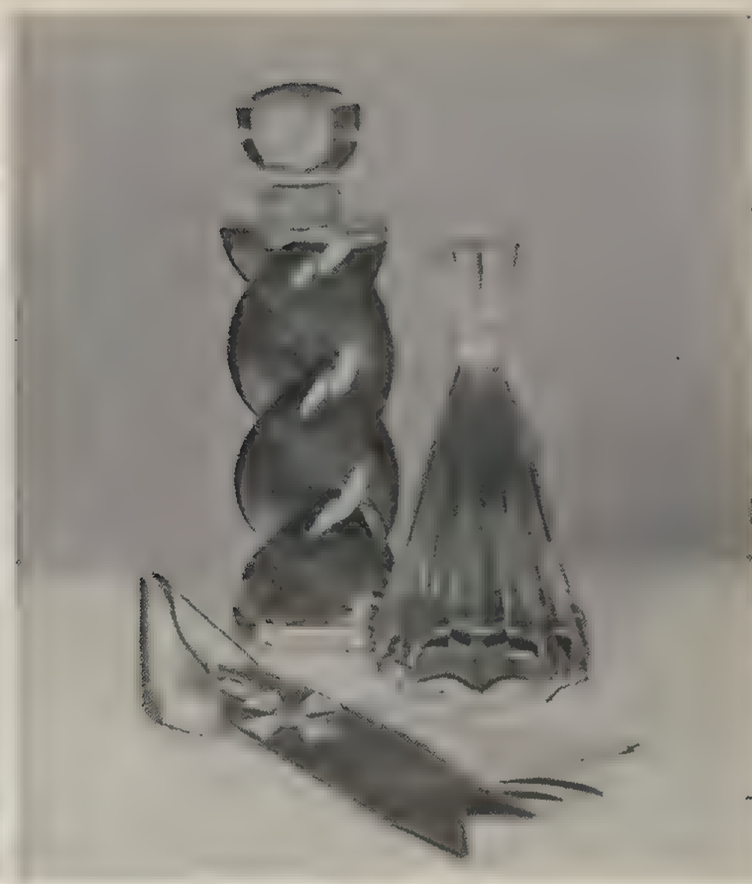
6

Some of the creamiest of the whole crop of Christmas gifts... far beyond the "entirely-fitting-and-proper" category. All slightly give-her-the-moon...

1. Cigarette box of 14 kt. gold, sprinkled with precious stones; by John Rubel. Perfumes: Dana's fine-spun "Platine" perfume; Chanel's forever-favoured "No. 5."
2. Gold box for cigarettes heavily encrusted with an old coin, Nadja Buckley, Bonwit Teller. Corday's gipsy "Tzigane" and Coty's worldly "Paris."
3. Snow-flake pin of sterling silver set with a mock pearl and rhinestones, $70 at Saks Fifth Ave. Perfumes: "Danger" by Ciro and Lenthéric's "Anticipation."
4. Brocade jewel-box, $30. Antique gold fobs, seals, necklaces, Bergdorf Goodman.
5. Gilded plastic bracelets to load on one arm. By Nina Wolf at Bergdorf Goodman. Charbert's lush "Fabulous" and Jean Patou's nth degree "Moment Suprême."
6. Gold peacock with rubies, sapphires, diamonds around its tail. The peacock bows and reveals the face of a watch. By Vulcain at Neiman-Marcus.

OPPOSITE. The ermine that Mrs. Kyser wears is well-accompanied by a diamond necklace, snowflake platinum-and-diamond earrings: Van Cleef & Arpels.

1



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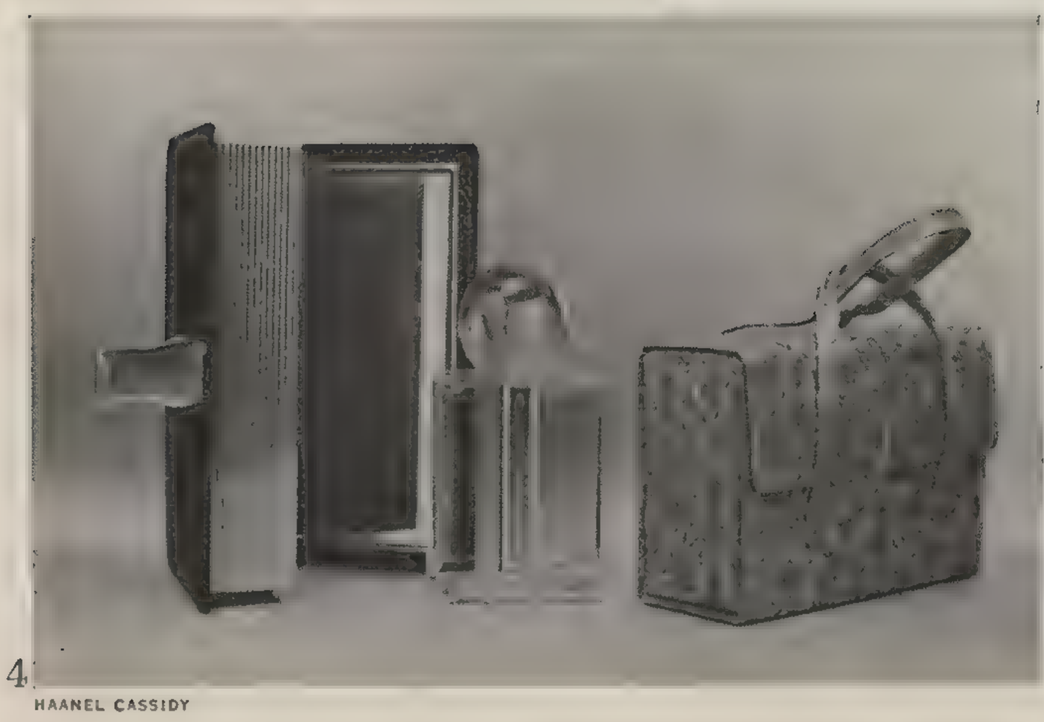

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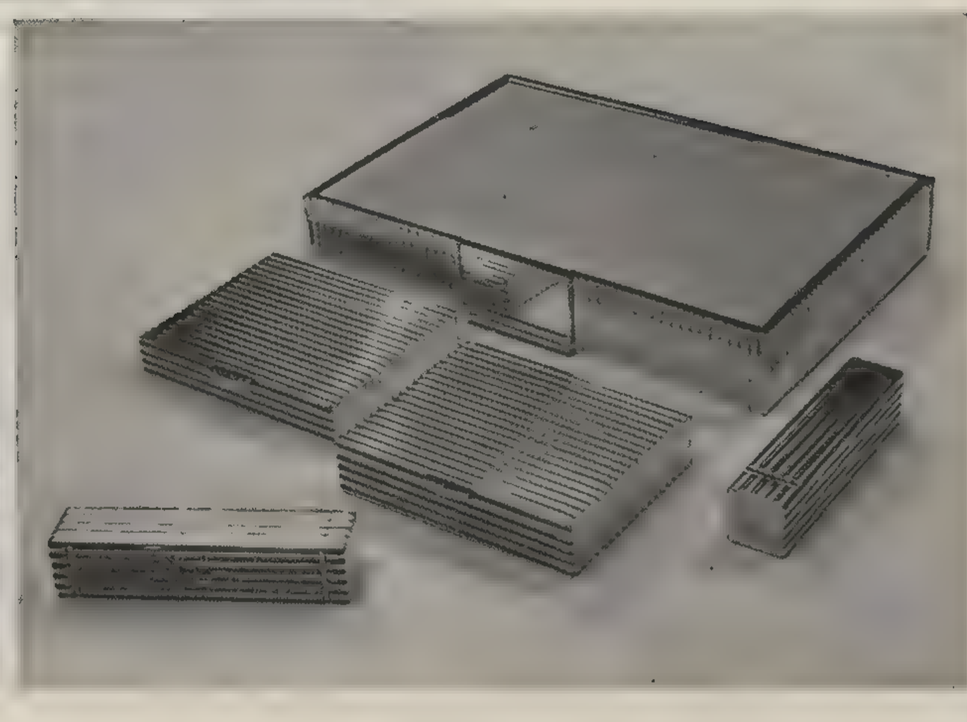
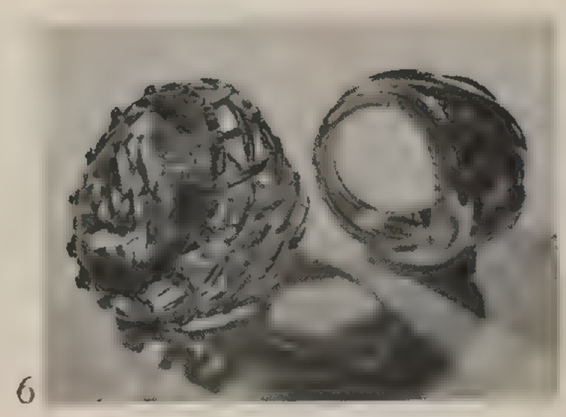
HAANEL CASSIDY



5

1. Red-handed catch: short red suède gloves, twice dotted with black braid. Under $9. Pale blue felt slippers, gold-embroidered, unrationed. $13. Saks Fifth Ave. Perfumes: Houbigant's fragile "Chantilly." Bourjois's lifting "Courage."
2. Russian order—gold and white enamel Maltese cross to clasp over the heart. $45, at the Hammer Galleries. Perfumes: Lelong's sultry "Sirôcco," D'Orsay's "Intoxication."
3. Gilded lily—a gilded sterling silver fleur-de-lis. $25. Gilt-silver choker, its sunburst centred with rhinestones, a fine false ruby. $45. Both, Nettie Rosenstein designs. Bonwit Teller. Perfumes: Weil's pointed "Cobra," Germaine Monteil's "Laughter."
4. "First Edition" bag—book-shaped black suède on a gilt frame. Little brocaded dinner bag. Fresh "Blue Grass" perfume. All, Elizabeth Arden.
5. Corduroy gold carry-all, the lid surprisingly covered with Panama straw. The 14-karat gold contents: compact, cigarette case, lighter, lipstick. Cartier.
6. Magnificent rings for her fingers. Huge precious-pink topaz in a woven gold setting. Panels of pink rubies and amethysts, in gold. Both, Verdura.



6

RAWLINGS

JOAN FONTAINE wears white mink—one of two such coats in the world. Esther Dorothy. Diamonds: Harry Winston

Sleeveless jersey dresses - North, worn under a coat -

N

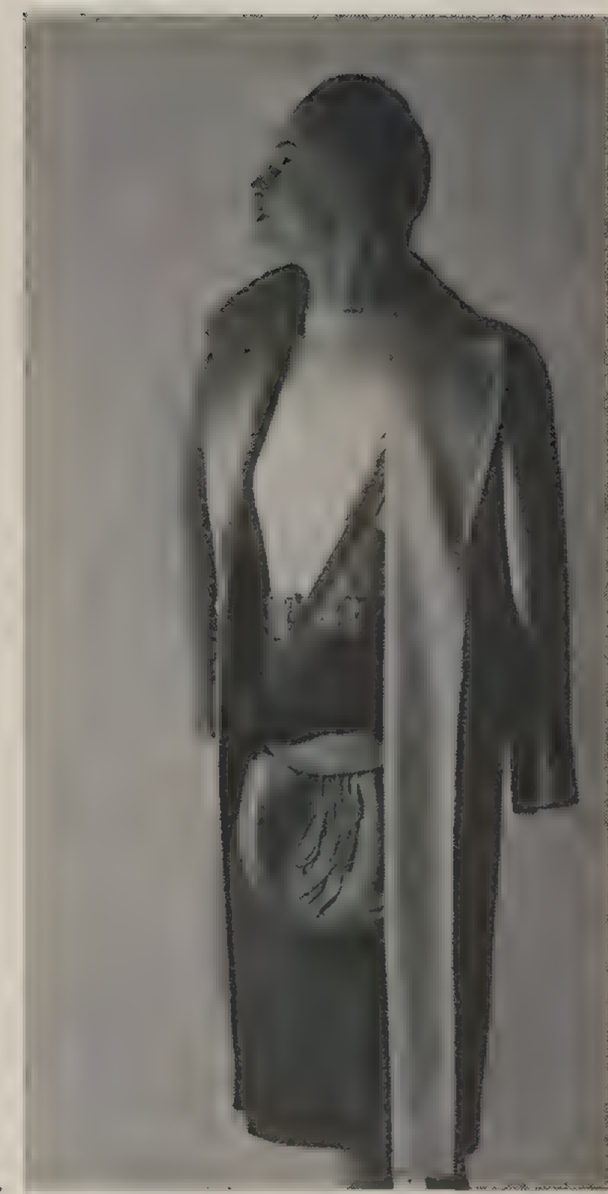
The same sleeveless dress can go North (above) or South (below). Yellow rabbit's hair jersey, black-stitched. Townley design, $30. Over it, fingertip coat of black suède wool, $50. Both, Jay-Thorpe.

Two-piece look to a sleeveless shirtwaist dress of rabbit's hair jersey—beige top, green skirt, narrow red sash. Huge hip pocket. Townley design. $30. Jay Thorpe. Over it, a handsome easy-going nutria coat. $950, plus 20% tax. Jaeckel.

S

Backless and sleeveless—this halter dress of black wool jersey, with a beautifully modelled middle. $25. Wear it to dinner with jewels, long gloves, full-length coat of silky wild mink. Dress, coat: Jay Thorpe.

Midriff whittling a doll-waist, softness over bosom and hips—in this sleeveless black wool jersey dress designed by Joset Walker. $35. Lord & Taylor. Over it, black Persian lamb tuxedo coat. $875, plus 20% tax. Jaeckel.



All-but-sleeveless wool jersey dress—white sweater top, navy-blue skirt, red belt with gilt eyelets. Adler & Adler design. $45. Over it, grey Farnsworth flannel overcoat. $50. Both at Altman.

JOFFÉ

NAVY BLUE JERSEY

On these four pages — a highly concentrated resort wardrobe, a flexible staff-of-five, all in navy-blue jersey. They mix. They match (or combine admirably with white). Pack like stockings. Weigh "nothing." Give the wrapped-next-to-the-skin look jersey does best. • *Above:* Wrap-around skirt, $11. Bra, $7. Halter, $7. By Duchess Royal of Du Pont's rayon tow-yarn jersey. At Saks Fifth Avenue; Neiman-Marcus; Harzfeld's.

• All-covered-but-the-legs-look: short shorts $11, and high-throated jumper, $13. Strict, stark, monotone look. Du Pont's rayon tow-yarn jersey. By Duchess Royal. At Saks Fifth; Neiman-Marcus; Harzfeld's.

FRANCES MCLAUGHLIN

NAVY BLUE with WHITE

White variations for the navy-blue wardrobe.

• *Above:* Long-sleeved cotton twill beach coat; $13.

• *Standing:* Brief Celanese sharkskin shorts (under jumper), $9.

• *Opposite, standing:* White wrap-around sharkskin skirt; $11.

With navy-blue halter and shorts. All: Sizes 10 to 20.

By Duchess Royal. At Saks Fifth; Neiman-Marcus; Harzfeld's.

FRANCES MCLAUGHLIN

SOMETHING

Something pretty special. Pretty Christmas-gift lingerie—slips and nightdresses. Sentimental, heartening perfumes....

1. Handmade slip of moss-rose rayon crêpe, the nicely cut top dotted with embroidery. $6. Saks Fifth Avenue.

2. Narrow lace scores the bodice and hem, triple-scores the midriff of a handmade Dwalyne slip of white Bur-Mil rayon crêpe. Under $7. Bergdorf Goodman.

3. Satin appliqués scallop the top of a handmade slip of silky white rayon crêpe. Other colours: tearose and black. $8. Bonwit Teller.

4. Ivory silk-satin nightdress, beautifully made-to-measure. $29. Portwine red monogram, $3.50. Colony Lingerie Shop. Perfumes: Prince Matchabelli's soaring "Ave Maria," Renoir's lacy "Chichi."

5. Handmade nightdress—pink rayon crêpe-and-lace. Junior sizes 13 to 17. Under $10. Henri Bendel original.

6. Handmade blue sheer silk slip, the midriff of satin, the bodice of *point d'esprit* and lace. Nice in black too. $35. Bergdorf Goodman.

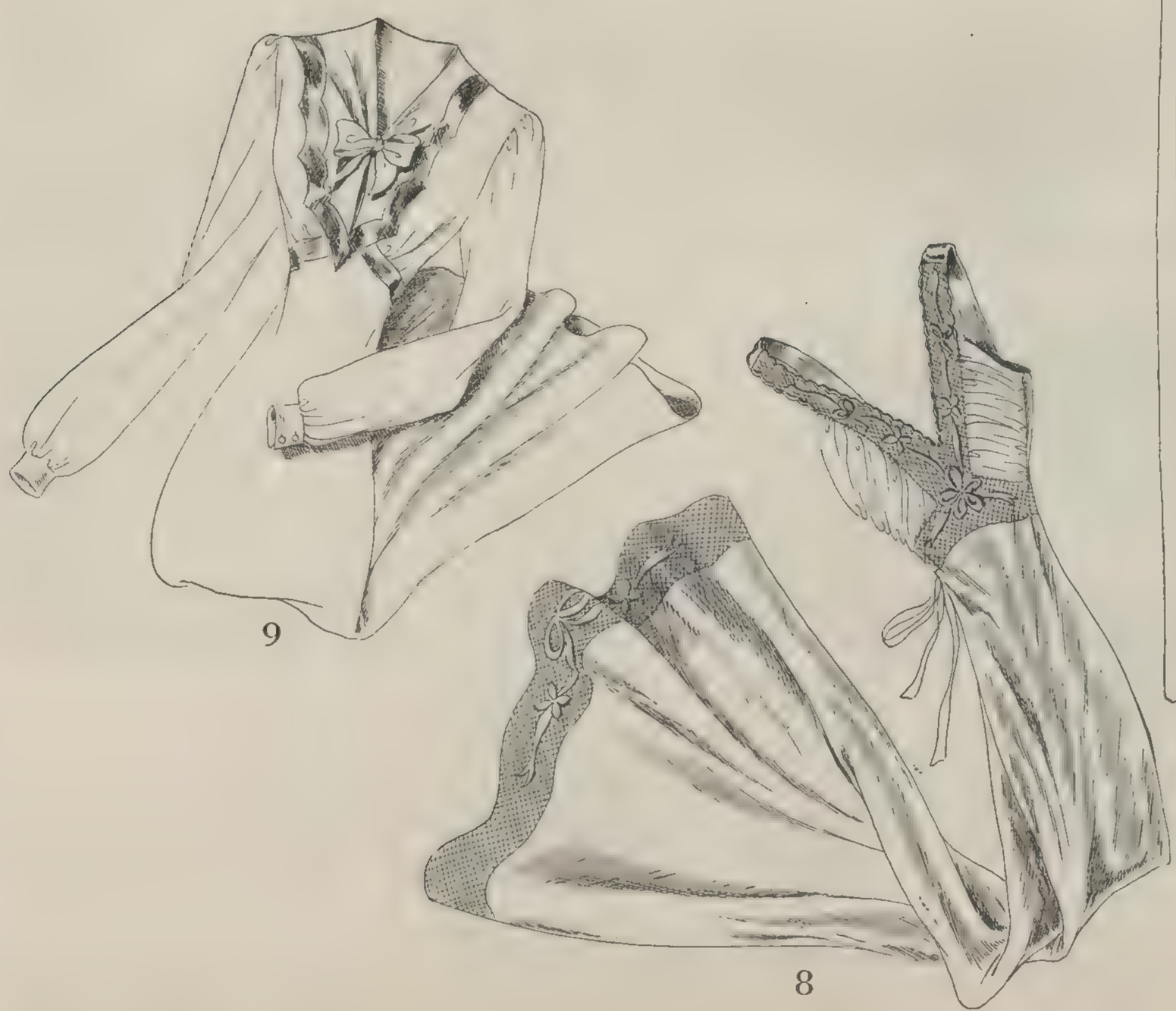
7. Angel nightdress of sheerest blue rayon, appliquéd with satin roses. Dropped-shoulder décolletage; slender dirndl skirt. By Chevette. $15. Bergdorf Goodman.

Perfumes: Schiaparelli's dreamy "Sleeping," Worth's sweet promise, "Je Reviens."

8. Sheer silk bodice on a handmade nightdress of shimmering opal rayon satin. Net insets, bowknot appliqués. By Yolande. $17. Franklin Simon.

9. Soft-spoken translation of the long-sleeved nightdress. Bow-throat, satin appliqués, on white or tearose rayon crêpe. Handmade. $17. Bonwit Teller.

PRETTY SPECIAL



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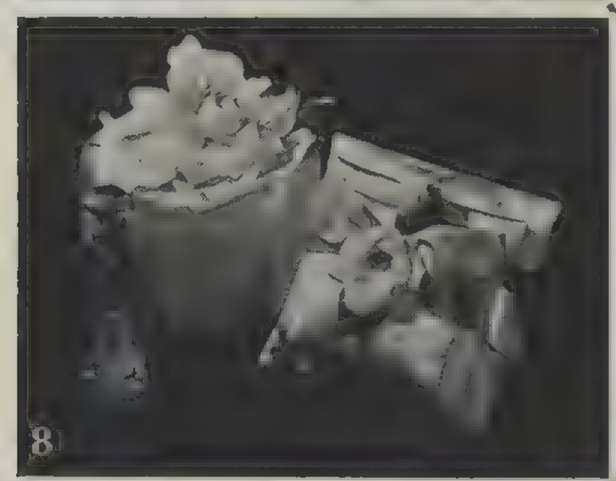
SKETCHES BY J. E. LINDNER

7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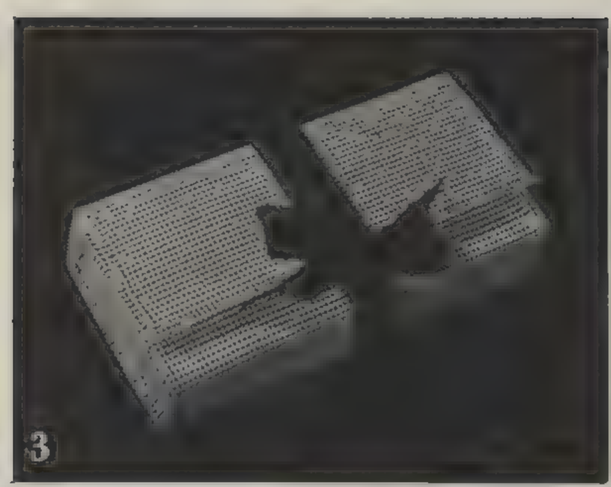
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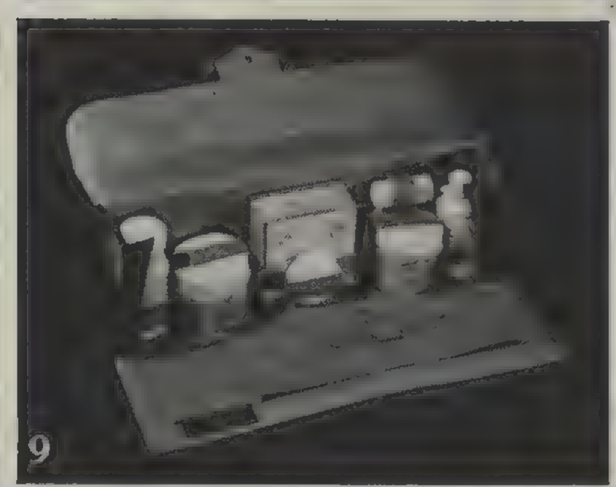
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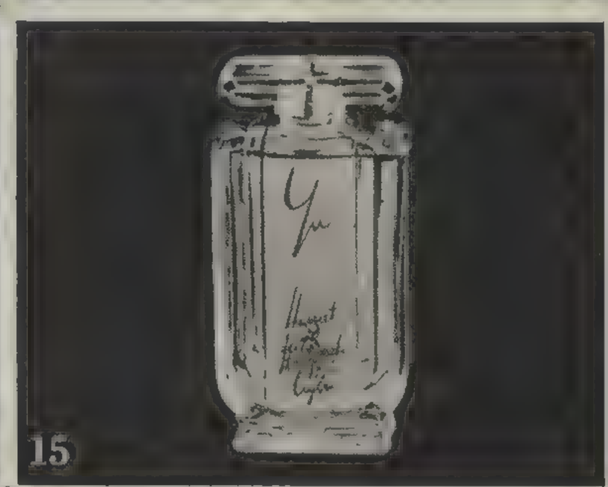
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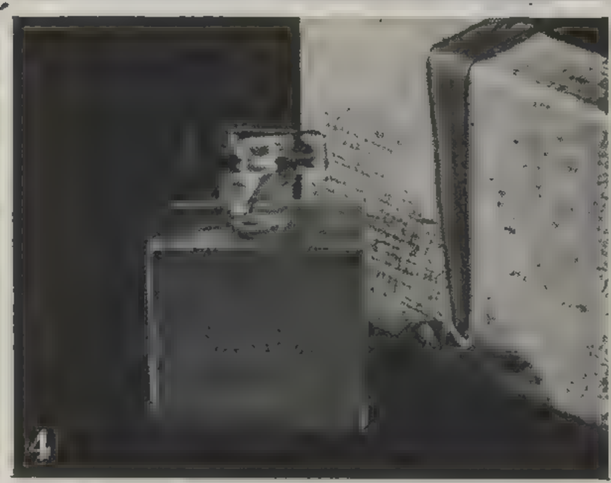
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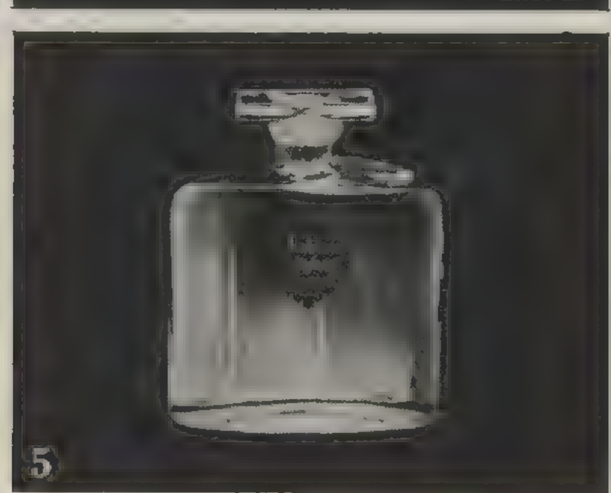
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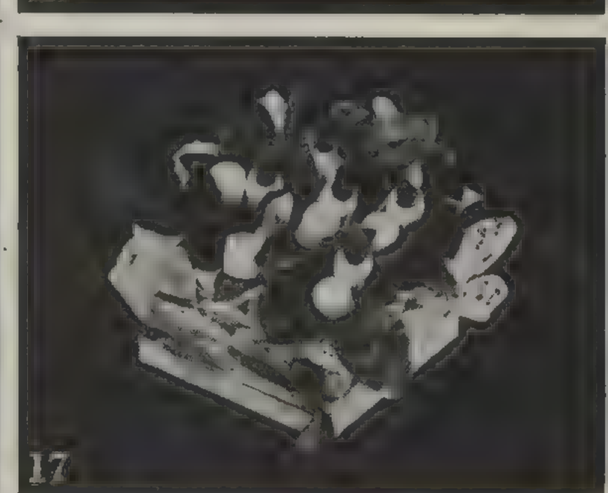
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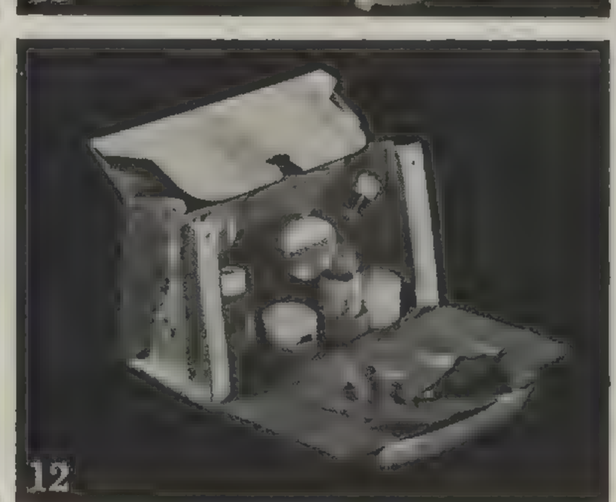
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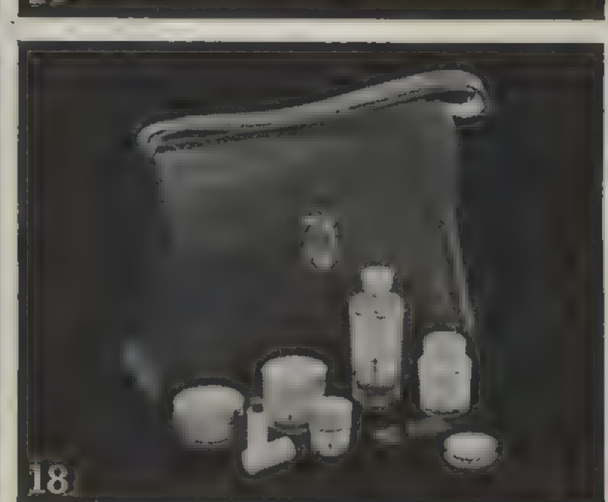
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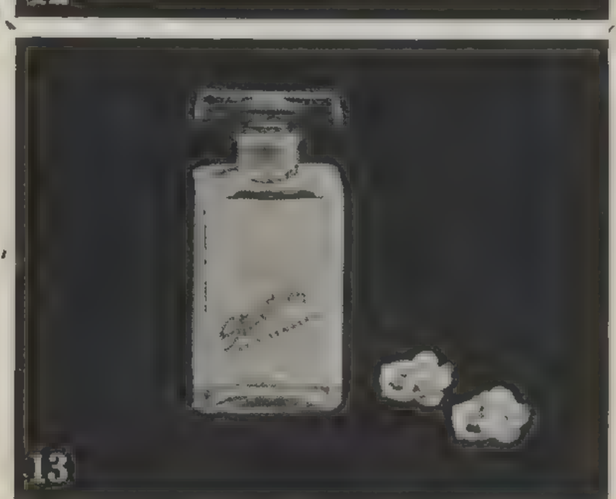
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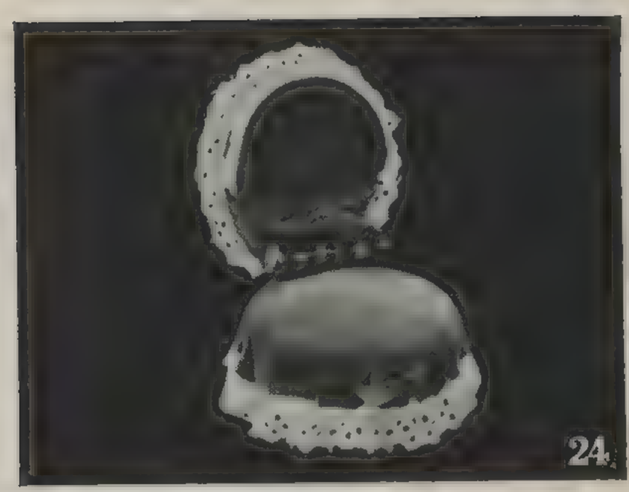
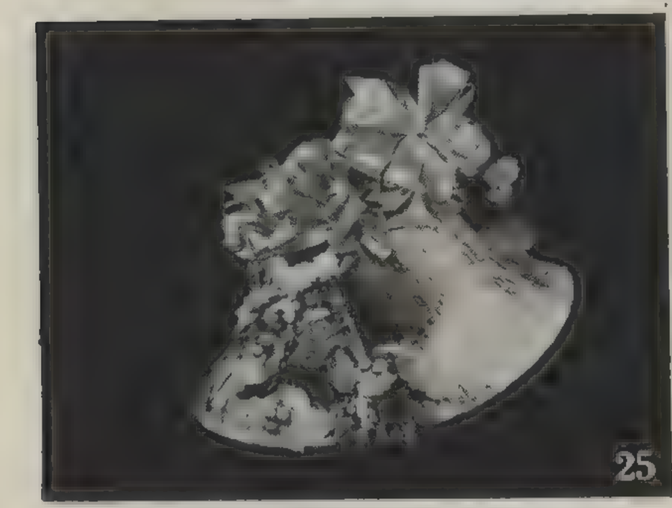
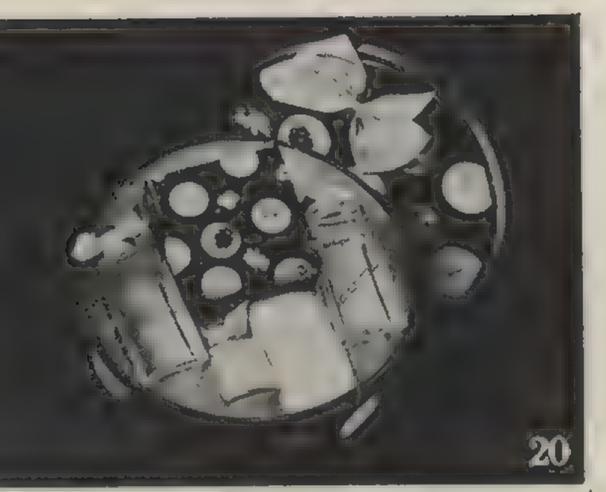
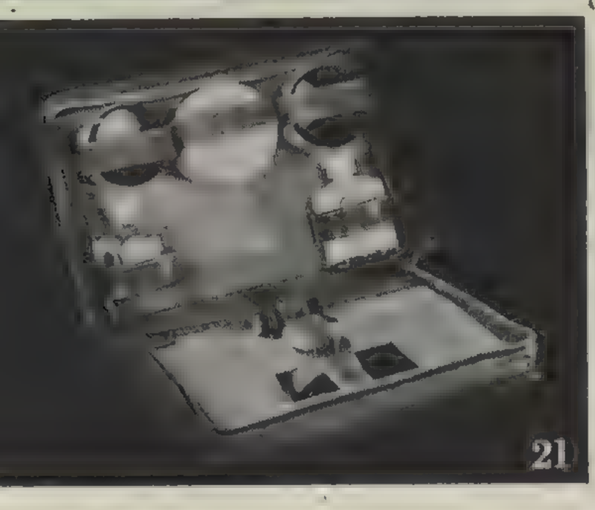
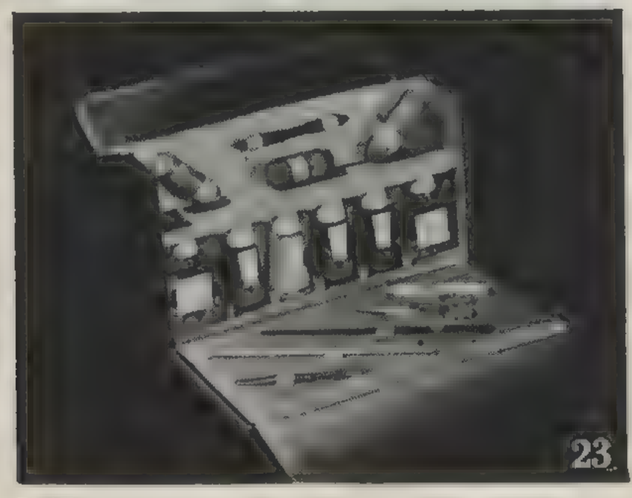




CHECK YOUR CHRISTMAS LIST







and repair any gaps with these wrapped-and-ready cosmetic gifts.

1. Chen Yu's portable manicure in a trim faille and leather kit.
2. Cream of creams: Scandia's "Crème Rose" and pink freshner.
3. Little bag (full of good Tangee effects) to put in a big bag.
4. Man-trap perfume, "Sumatra" by Tuvache; grass-thatched box.
5. Very Scheherazade: musk-laden "Arabian Nights" by Scherk.
6. Gleaming gift. "Moss Rose" bath things, Charles of the Ritz.
7. "Ecarlate de Suzy" mirrored in this tiny, tasseled hat-stand.
8. Perfume, sachet, bath-powder—Ann Haviland's "Perhaps."
9. Flute-kit filled with Milkmaid's very complete beauty *corps.*
10. Leigh's romantic one—the light, clear-as-a-bell "Heartbeat."
11. The Young: Max Factor Hollywood "Pan-Cake Make-Up" set.
12. Alexandra de Markoff's overnight bag with space for lingerie.
13. Double-take—Eisenberg's "Startling" perfume, "Ice" earrings.
14. Great tank-of-a-jar filled with pounds of Yardley's bath *salts.*
15. Valentine at Christmas: Harriet Hubbard Ayer's "Yu" perfume.
16. Make-up for fingernails plus manicure gadgets—Peggy Sage.
17. Bouquet of lipsticks (Cyclax' complete family of flower shades).
18. Mail-carrier's bag of genuine pigskin with Marie Earle's fittings.
19. A ribbon-wrapped box holds this china urn of Old South bath oil.
20. Matched-scent bath suite by Jacqueline Cochran in a gala drum.
21. Like a man's toilet kit—make-up and clean-up; Primrose House.
22. "Green Eyes"—the envy-making perfume by Esmé of Paris.
23. Revlon's beautiful sheepskin kit packed full of good colours.
24. Face-powder and lipstick in Helena Rubinstein's "Plush Red."
25. Bells from Henri Bendel; one holds "Mr." toiletries, one "Mrs."

Christmas parties

TABLE SETTING, CAROLE STUPELL; STERLING SILVER WALLACE'S "GRAND COLONIAL" NYHOLM

A buffet table shimmering with silver dishes and white china on a golden cloth, set for an all-evening eggnog party

FOR GROWNUPS. Spend most of your party-planning-energy on anyone in the war, anyone sick, and above all on all children in hospitals, and orphanages.... Christmas tree ornaments are in the shops again, but no need to go hog-wild.... One woman decorates her tree with fresh flowers (chemists' vials tied to each branch filled with water keep them fresh).

Remember the crêche, the candle in the window, and if you can, the lovely lighted tree outdoors for all to see.... At dinner, toast your friends overseas, with a word on where they are, what they have done, and a wish for their luck.

Give a large old-fashioned lunch after church, pull in members of the family from its outer branches, and their children, and their unfamiliar cousins, and their aunts. Do it up brown in the old-fashioned way, with traditional menu, and after-lunch presents by the tree. But give it a lift by mixing in several Service men.

Or forget about family and give a red-and-white dance on Christmas night—the anti-climax hours. In an all-white room ask the women to wear all white, and no cheating. Have a three-piece orchestra wearing red; and rent red and white ostrich feathers, huge ones, for the vases.

Instead of giving a party take it with you. Gather a group of friends, set forth to call on people, armed with presents, liquor, and an accordion player. Don't just stop by at houses of people you *know* will like it. Go to some stuffy, shy people who'll be startled—but pleased.

Take over a local bar for the evening, string lanterns outside, trim with Christmas wreaths and garlands inside, and a tree, too. Have, at the entrance, masks, funny ones, that everyone must put on before entering.

Best of all take over a country inn where the skiing is good. Bring up your friends and their children, and your children's friends (Dutch-treat), and make it a three-day plum pudding-and-sleigh-riding binge.

Or for that same let-down Christmas night—if *he* is around—arrange a quiet dinner for two. Late, when the children are sleeping, the maids disappeared, set a card table by the crackling fire; with the cold bird, the salad, and a frozen dessert. Light one candelabrum on the table, have champagne in a wine cooler, and no Christmas decorations at all. *(Continued on page 76)*

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CHRISTMAS PARTIES

(Continued from page 74)

FOR CHILDREN. Ask each child to come disguised as Santa Claus, give a prize for the best-disguised, from a huge grab bag. Lengthen the table, cover with scarlet cloth, put a present-laden tree (a real one, a foot high) at each place. Be sure the presents are different—comparing is half the fun.

For the very young: rent swings, sliding boards, and a Jungle Gym. Fill a sandbox with beach toys; set a farmyard across the floor.

Have a picnic by the fire—around the tree. Spread a cloth over the floor, give each child a box, well-wrapped in tinsel and ribbon. In it are sandwiches, fruit, cake, and favours. Serve the milk and the ice cream separately.

After an afternoon of raucous games, get the children washed, brushed, and calmed down, and have a fairyland supper. Put out all the lights, then fling open the dining-room doors to a sparkling candlelit table. Cover the table with silver cloth, use silver plates, hang candelabra with gold and silver balls. Place mirrors on the table centre, and glass bowls of floating lighted candles, and many white angels. Don't forget games like Hide the Slipper, and Hide the Thimble, like charades and "Murder in the Dark." Instead of pinning the donkey's tail, for the little ones, draw a magnificent Santa Claus, and pin on his cotton beard. And they love to sing carols with the zest of Grandpa on "Sweet Adeline."

At the creative age, they'll want to give a play. A week's rehearsal will do it and you provide the dress-ups and the audience (friends lured in with eggnog).

For the cold, grey dawn that starts all children's Christmas day, let them wake up to coloured balloons on the bedposts, a bright red cloth across their bed, holly pinned on their favourite doll. In the front hall set up a crêche, (they like to fix it themselves); hang bells on the front door that jingle every time it is opened. And if their father is far away, let them decorate his picture in their own peculiar way—and take dictation Christmas night from them all to send him a long round-robin letter.

In the country, build a huge bonfire by the frozen pond, and spotlight the black trees from the base—for an eerie light use blue bulbs. Have coffee, hamburgers, and cocoa, and a loud portable radio for music.

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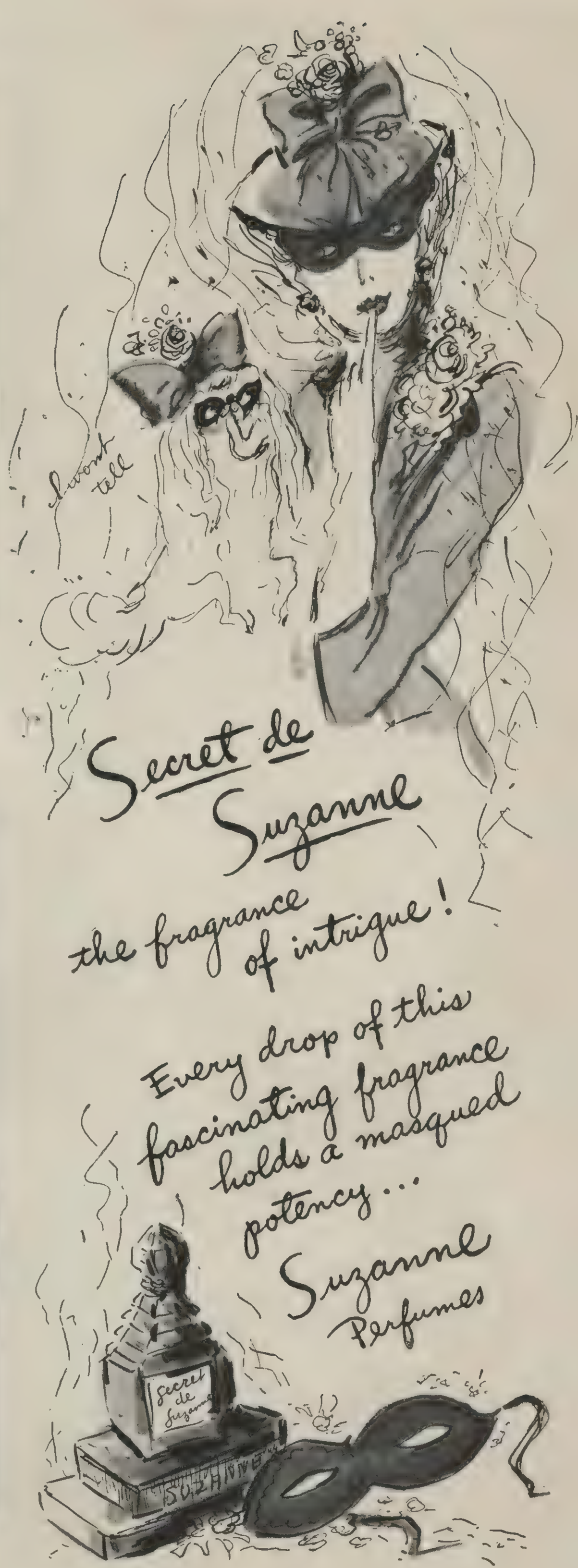

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CHRISTMAS IN FRANCE—LONG AGO

By Cosette de Brunhoff Vogel

[EDITOR'S NOTE: *For many years editor of the French fashion magazine "Jardin des Modes," Mme. Vogel is now an exile in New York, waiting to return to her native France. Already her husband, Lucien Vogel, former editor of "Lu" and "Vu," has returned with the French Ministry of Information, and her brother, Michel de Brunhoff, will soon resume editorship of the Paris edition of "Vogue." Her son is finishing his aviation training with the French in Canada; her daughter is still, after four years, a prisoner in Germany.*]

THE most acute Christmas souvenirs bring me to our little house, in the forest of St. Germain. It was an old hunting lodge, about ten miles from Paris, dating from Louis XIV. and called "La Faisanderie." This was our home, and also the harbour and sanatorium, during twenty years, of international refugees (intellectual Russians of all shades; Spanish Republicans, German Jews, and anti-fascist Italians). At this time little did I foresee I would become a refugee myself.

In the midst of the forest, we had to walk five minutes to find another isolated neighbour. There was no electricity, no gas; but there was a fireplace, right in the middle of the living-room which gave light and heat all around. We had wonderful parties there, for Christmas and the New Year. Those of our friends who could not dine with us used to drive from Paris after their family reunions, braving snow and fog at as late as three in the morning.

How so many pretty women could be seen there, I often wondered. With charm they contributed to the success of my parties, competing in elegance with one another, by keeping their very newest dresses to launch on that night.

Everybody contributed to the gaiety of the night—professionals or amateurs. Spanish and Russian cossack dancers; magic tricks of Guili-Guili; nostalgic gipsy songs. Candlelight from two small Christmas trees; the smell of burning pine; stalks of holly; and kissing under the mistletoe; all these make up a precious memory.

As there was always a service problem in an isolated forest house, I counted on my friends to help as much as possible; and so they did. Although some of the guests could sit near the big oak table where the main dishes were placed, it was more a buffet dinner than a regular one. Those who did not find room there managed as well as they could on small tables or their knees. On the sideboard we put a little cask of *vin nouveau.* Many guests would bring champagne.

We started Christmas dinner with tapioca consommé, enriched to velvet smoothness in adding 3 egg yolks and 1 cupful of cream per quart. Then I generally *(Continued on page 79)*

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CHRISTMAS IN FRANCE—LONG AGO

(Continued from page 78)

served "L'Oie de Noël" or "La Dinde de Noël," with chestnuts, truffles, and liver stuffing, garnished with chestnuts, and blood sausages, and pepped up by whortleberry jam, and apple sauce. After that came a field salad.

For dessert I always gave plum pudding. It is not French but I had a very good real old English recipe and everybody adored it. In England they make their plum puddings a year ahead. It brings luck if all the people of the house stir the pudding by turns—and it is less tiring and fun. I usually prepared my puddings six to two weeks ahead, but one can eat them eight or ten days after the cooking.

Ice cream was also very popular. Sometimes the ice cream had the same shape as the symbolic cake: "Buche de Noël" (Christmas log), which all the *pâtisseries* in France prepare for Christmas. It is a kind of sponge cake with a butter-cream filling; its shape, and the chocolate or Mocha butter-cream decoration, make it look like a log of wood.

All these happy memories can only make the contrast with what goes on in France right now, the sadder. Yes, they are freed, but the present is hard. Let us do all we can to help them return to a normal life.

"L'Oie de Nöel" (Christmas goose)

The ten- to twelve-pound goose must be young, not too fat, not too skinny, white, with yellow feet and a nice meaty, plump breast.

Wash and dry it well, inside and out, cut off the neck at the body, leaving the skin to cover the opening later. Take the liver, being very careful not to leave any trace of the green bitter heart, which the butcher generally takes off for you, and put it to soak over night in a cup of Madeira wine, while the well-wrapped goose is in the ice-box.

An important item in France is to flavour it with truffles. Boil the truffles slightly in a cup of Madeira wine. In case you can't get them, use a pound of mushrooms, the stems chopped, the tops sliced and slightly browned.

Next morning, put two pounds of chestnuts in boiling water for 3 minutes, peel, taking the two skins off together. Boil again until they are three-quarters cooked. The chestnuts must, as much as possible, remain whole, though well cooked, in the bird.

Cut the marinated liver in small pieces and mix them with the chestnuts and the truffles, pouring the Madeira wine over the stuffing. Add salt and pepper. I often add two apples, pared and very finely sliced.

Stuff the bird, not too tightly packed, as the stuffing always swells slightly in cooking. Sew up the bird and truss well.

Place it, breast side up, on the roasting rack. Prick the skin well with a strong fork to let the fat run and put it in a hot oven (500° F.) for 45 minutes. Remove from oven, pour out the fat, add salt and pepper and return to a 350° F. oven, adding a cup of hot water, chicken broth, or better, left-over veal juice. It must be basted about every 20 minutes. The time of cooking is about 25 minutes per pound. Before serving prick the leg, and if the liquid is clear, the bird is done. Take it out of the pan, strain the clear gravy, add a cup or two of boiling water, and let it boil a few minutes, scraping all the parts sticking to the pan to melt them in the gravy. Strain through fine strainer in hot gravy bowl. We never put any flour in the gravy preferring it clear.

The turkey I stuff and cook about the same way, only it takes a little more time to cook, and, as it is drier, fat must be added to the stuffing. I generally add half a pound of chopped bacon and I also wrap the dinde in a thin, broad slice of larding pork. Two or four *(Continued on page 80)*

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CHRISTMAS IN FRANCE—LONG AGO

(Continued from page 79)

extra pounds of chestnuts (according to the number of guests) is a good means of garnishing and stretching the dish, as well as broiled black sausage (traditional for Christmas with us) and apple sauce. Not having cranberries in France we serve whortleberry jam.

Plum Pudding

This authentic old English recipe is calculated to make either a gigantic pudding, or several small ones.

Put in a big tureen, little by little, stirring all the time:

2 cupfuls of flour (twice sifted)
2 cupfuls of fine bread crumbs
2 teaspoonfuls of yeast
1 lb. 12 ounces suet fat (finely ground after taking off connective tissues and red parts)
½ lb. candied cherries (finely cut)
1 lb. seedless raisins (well-cleaned and without hard stems)
1 lb. of currants
1 lb. candied orange and lemon peel, and citron (about ⅓ each finely chopped)
½ lb. almonds (peeled and finely crushed)
1 lb. of apples (pared and chopped)
2 oranges (only the juice and the peel finely chopped)
2 lemons (only the juice and the peel finely chopped)
1 lb. of brown sugar
3 teaspoonfuls of salt
1⅓ tablespoonfuls of nutmeg
2 teaspoonfuls each of cinnamon, ginger, cloves

Add at the end:

10 well-beaten eggs
1 cupful of rum

Pour this smooth mixture in three or four thick bowls (according to size) generously greased. Press it well in the bowl and paste over it a round of wax paper. Cover paper with a thick coat of flour which will form during the cooking a sort of protecting paste. Wrap each bowl in a thick towel, very tightly fastened on the top, with a cord.

To cook the puddings, put them all in two or more big pans. Fill these with hot water up to 1½ inches from the top of the bowls, as it is very important for the water not to penetrate into the bowls. Let it boil 12 hours adding boiling water when necessary (if convenient, cooking can be interrupted and continued later). When cooked, leave them in the towels and hang them in a dry place until using them.

Before serving a pudding, cook again two hours; then unmould it in an oven-proof dish and cover it with granulated sugar. A piece of holly trimming is traditional. At the table pour over it at least one cup of very hot rum or brandy. Light it with a match and baste it quickly with the blazing liquor as long as it burns. (Unless liquor is strong enough it will not burn.) I generally served a sugar sirup in which a pot of apricot jam was melted.

Many good dishes are the result of an accident. When the recipe of the plum pudding had to be published in France, I had some photographs taken to illustrate it. The photographs did not come out well—but the pudding had been eaten. Catastrophy! I needed a new one looking exactly the same, and this is how the "Extra Rapid Plum Pudding" was created. It has the advantage of being much lighter, if not as rich, as the original. In fact, it is the Cabinet pudding made with ginger bread instead of biscuits.

1 lb. of ginger bread (finely sliced)
1 pint of milk with ½ teaspoonful of vanilla and ⅛ of a teaspoonful of salt
3 eggs (well-beaten)
3 tablespoonfuls of candied fruits (finely chopped)
3 tablespoonfuls of raisins
1 lemon (boiled 2 hours and well crushed)
Nutmeg, ginger, cinnamon (1 teaspoonful of each)
¼ cupful of rum

Mix well fruits, crushed lemon, and spices. Make cream with hot milk and eggs. Soak ginger bread slices in cream. Coat mould with some fruits after greasing well and before filling with layers of above slices, covering each layer with fruit mixture and a little cream and rum. Place in moderate oven (325° F.) for 50 to 60 minutes or until set. Don't let the water boil. Cut the swollen paste over the bowl, the cake must lie flat on dish. Before unmoulding, pour a little hot rum over it. Serve as plum pudding.

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FRENCH FABRICS AND "ERSATZ"

By Huguette Astruc

FROM the beginning of the Occupation, the French Textile Industry was forced to use ersatz textiles, manufactured in foreign countries. The Germans and Italians, who for many years had studied, worked with, and used rayon and "*fibranne*" (made from wood fibre), had specialized in this technique. But the French had rarely used materials manufactured from wood when there was plenty of sheep's wool available.

Deprived of almost all wool, pure silk, and cotton, France began to study ersatz. Little by little we produced *fibranne* materials more supple and elegant than those of the Germans —with far more novelty, quality, originality, and character. Technicians and research technicians were brought together, through the initiative of the Textile Committee, with the most eminent manufacturers of wool, silk, cotton. More than 150 research workers worked from the end of 1941 to advance this technique, and create new uses for *fibranne* material. Materials were tested for endurance, stretching, shrinking, and creasing. Raw materials, such as silk thread (in very small quantities), and Angora, rabbit hair, calf and dog hair, were mixed with the synthetics.

The collections for the coming winter are filled with unusual materials and plaids. The lack of stocks of any one colour, or of one quality, have made plaids rather than plain colours necessary. Here again the ingenuity and taste of the creator has triumphed over the poverty of substances used.

Actually, in Paris today, the Textile Industry is going through a transition, due to material difficulties. Paris houses can not deliver existing materials to the couturiers; the weavers, dyers, deliverers—deprived of power and electricity—can not finish material already in hand. In 1918, factories were demolished; complete reconstruction was necessary; but stocks of the first order were within reach. In 1944, factories and raw materials are practically untouched by war (with the exception of Elbeuf), but they haven't raw materials of the first order. Like the inhabitants, the machine is hungry.

Ducharne

It was a pleasure to enter, one September afternoon, the spacious grey rooms of Ducharne. Enormous flags hung at the windows; crowds gathered in the *rue de la Paix*, where General de Gaulle was shortly to make his resounding speech.

M. Ducharne greeted us, and talked about rayon. "It has been an interesting ersatz," he told us. "With some of these threads I have been able to reproduce my silk and wool classics. For instance, the "Peau-de-soie Grand Vizir," a *(Continued on page 86)*

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FRENCH FABRICS AND "ERSATZ"

(Continued from page 85)

heavy and dull faille, is a *rhodia* (a wood fibre product) adaptation of my silk faille Radzimir." New shades are *feuille-morte*: pinkish-brown, yellow-green, almost khaki.

"In the future," he added, "I shall go back to pure silk as the foundation for my prints—for I love silk for its inimitable suppleness. But I shall continue to use the *rhodia* threads for all stiff materials: lamés, brocades, especially damasks dyed in the thread." Ducharne's imposing group of *rhodia* damasks, in large, bright and dull designs, make one think immediately of wedding-gowns and ball dresses.

The "Helankas,"—plaids in new winter colourings, successors to the pastel plaids of last spring—are also of rayon. As are the thread-dyed pekins, and plaid surahs in dull shades. The Ducharne collection is extraordinary in face of the difficulties encountered: the cutting-off of the Lyons manufacturers from the Paris house, the impossibility of delivering orders, et cetera.

Ducharne has also been working on new decorating fabrics. He told us of his first experiments: panels executed from gouaches of oil paintings by young painters. The subjects—allegories, Biblical ideas, or landscapes—are interpreted in the weaving with such faithfulness that the fabric retains all the freshness and freedom of the original.

At Rodier's

In the white-leather and polished wood office of Rodier, we found M. Paul Rodier.

"Always at work, M. Rodier?"

"The one who stops can't start off again," he answered, smiling. "Yes, M. Rodier goes on. We have for four years, no matter what the materials at our disposal, no matter what the handicaps in dyeing and manufacturing. *Fibranne*? Yes, indeed, we use it. But we warm it up with animal hair. Rabbit hair enters into almost everything we make today. We were one of the first to employ it." Indeed I remember this important Djalap family (lap, lapin, rabbit) of some ten years ago.

In their sample books are brightly-coloured plaids, and plain fabrics with woven-in patterns: checks, stripes, herring-bones, parquet-floorings. Many are in a natural beige tone. "Natural tones," M. Rodier explained, "are predominant because of the lack of dye. We prefer *natural* colours to common dyed ones.

"You notice we have few coatings. The explanation for this is logical. We had to help all our workmen to live—so we preferred to divide the few materials we had among the greatest number of people, and produce fabrics of average weight. The social problem has not ceased to interest us, for we were pioneers in the return to handicraft. Look *(Continued on page 87)*

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FRENCH FABRICS AND "ERSATZ"

(Continued from page 86)

at this shawl. It passed through three hands: one for weaving, one for embroidering, one for printing."

We were shown wonderful white shawls, "Merinyl," made of pure merino wool, so thin, so pure, and entirely worked with embroidery. "Merinyls" are sold also by the yard, in white, blue, brown. We were shown a kaleidoscope of scarfs and kerchiefs—the most fascinating in pale lilacs, greenish-grey, faded flower pinks, prints—all as thin as spider webs.

At Bianchini-Ferier's

The great firm of Bianchini-Ferier, which for some years had migrated to the *rue de la Boétie*, has returned to its original location, the *avenue de l'Opéra*.

With his slightly austere kindliness, tall, elderly Mr. Bianchini himself showed us his new collection. He showed us a beautiful pure white, double-faced brocade that looks like real silk. It was "Organsin Rhodia," made of a thread he has used with splendid results, even from the wearing point of view. Made with the same thread also are a thick satin, with a plaited straw design; figured prints, with small patterns. Most are in black and white—there are very few colours because of the lack of dye. Here, also, are marvelous lamés which are not truly lamés, for the metallic, coppery reflections are obtained by the shine of the silk or synthetic threads.

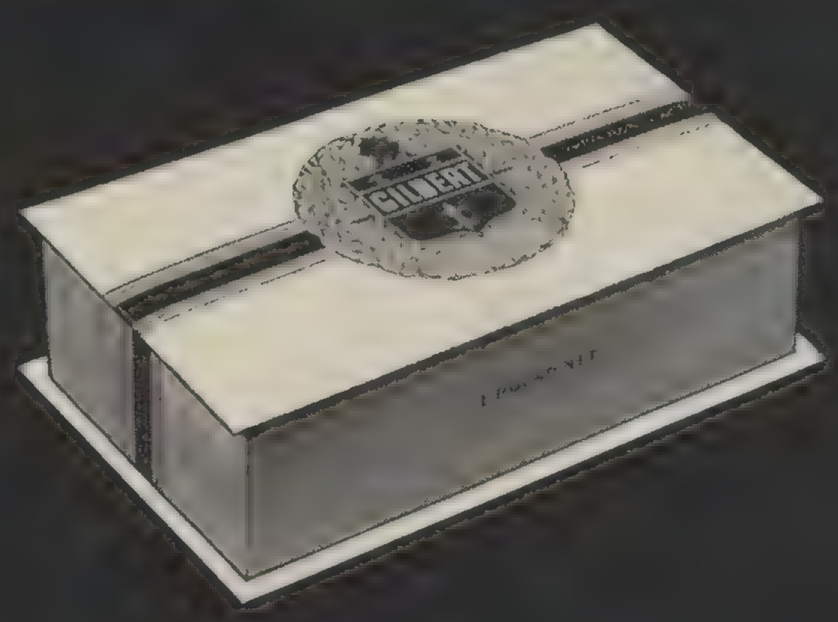
There are ribbed rayon velvets, the dull, crêpe-like background showing between the widely separated ribs. Silks for blouses are well represented: cloqués, small-figured fabrics, pin-dotted satins with metallic backs. There are beautiful plain fabrics. "Odalisque," a linen-like crêpe of such suppleness that it does not crush when worn. "Imperia," made of silk and two types of rayon. "Lunasati," a rayon that has almost the luminosity of pure silk.

And *fibranne*? M. Bianchini pointed out two series of fabrics in melted shades—plaids and stripes—especially for tailored suits. "But silk people we are," concluded M. Bianchini, "and silk people we shall remain."

At Lesur

When I called upon Jacques Lesur, I found him playing with his youngest son. He explained quite simply: "We lived at Maisons-Laffitte during the summer, but it was so heavily bombed that I decided to bring all my children here." Whereupon he closed the door of the nursery and he took me into the office to show me the new fabrics.

Plaids, many plaids, were unrolled before my eyes. The backgrounds were grey or beige, overchecked in colour. Many were large patterns in bright colour, like *(Continued on page 88)*



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FRENCH FABRICS AND "ERSATZ"

(Continued from page 87)

Clan Tartans. Others were in pastel shades, melted like the tones of ice cream. "Why so many plaids?" I asked. Mr. Lesur explained: "To make plain fabrics, one must have large quantities of the same thread, and sure dyes. Plaids allow us to use small lots of colours—almost the leftovers."

"What about *fibranne*?" I asked.

"The study of *fibranne* has interested us greatly, but we have never used it alone. The softness, suppleness, flow of material which I seek has been achieved by mixing it with animals' hair. During the last four years we have worked on substitute textiles, and we try to live up to the great traditions of our firm."

At Moreau's

M. Moreau apologized for being late for his appointment. He had just been bargaining for a ton of apples. Thanks to him, the 600 persons employed by the Haute-Couture Textile Syndicate have been given lunch for years, and the 3000 members of their families are entirely provided with food by the syndicate.

Among the Moreau fabrics is one called "Victory," a woollen stuff for dresses and scarfs; a plain fabric, run through with narrow grey rayon bands, repeating the words *victory, victoire*. Words that have been secretly woven for months.

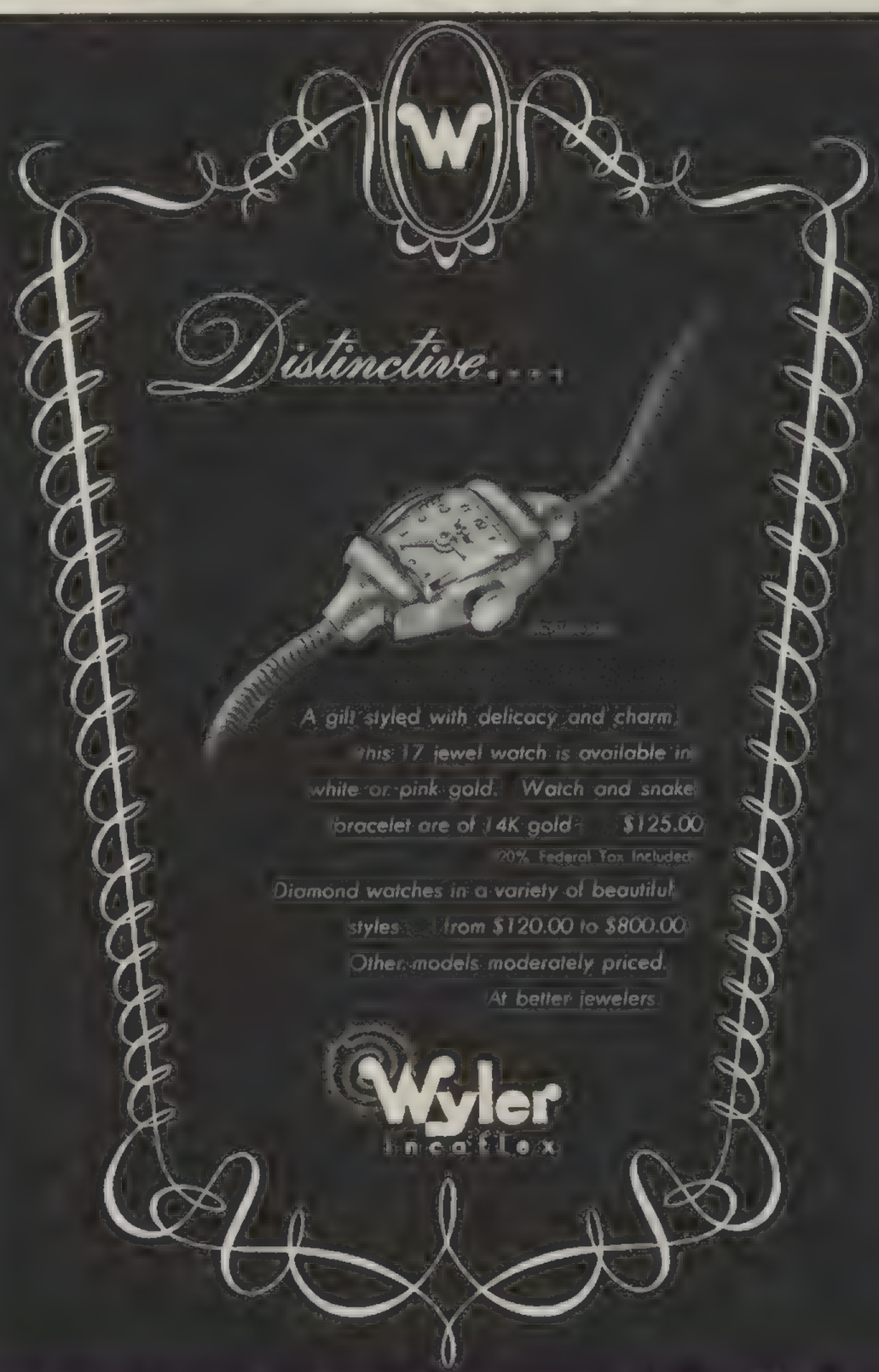
In spite of the handicaps of the Occupation, Moreau has produced fabrics worthy of the Paris couture. During the summer, he manufactured materials entirely of *fibranne* or linen, (until linen was forbidden), in order to keep for winter the small amounts of wool allowed him. One of his velvets is a thick, mellow fabric, softly coloured, in which wool and rabbit hair are mixed. There are wools with crow's-feet patterns, for tailored suits; nice heavy crêpes for dresses; white Angora. Mr. Moreau likes the latter because it brings a softness to the *fibranne* dryness. For next summer, he intends to use linen in plain and fancy weaves for tailored suits.

"What are your hopes for the future, M. Moreau?" I asked. "Immediate electric power, coal, trains," he answered. "Then wool, cashmere, mohair."

At Bucol's

M. Carlo Colcombet, recently injured in a bicycle accident (bicycling has become dangerous now that the city is free and traffic resumed), received me in his studio on the left side of the river. M. Colcombet gave this eyeview of the textile production during the last four years:

Since real silk was reserved principally for the Occupants' needs and such urgent uses as sifting flour screens; since wool was scarce; rayon, in all its *(Continued on page 89)*



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FRENCH FABRICS AND "ERSATZ"

(Continued from page 88)

forms had to be the base of all textile manufacture—rayon and its complement, *fibranne*. The latter, worked and adapted by skillful technicians, has been used often by Bucol in his war collections. After numerous experiments, they secured from this wood fibre a lightness, softness, touch, and warmth very close to that of wool.

Wool and silk have warmth because of the cellular structure of the threads. These hollow cells—as a microscopic examination shows—contain air that acts as insulation, thus retaining warmth. *Fibranne* possesses the same appearance and properties. When mixed with Angora hair, the result is even better. The *fibranne* is so resistant that it is used in gabardine for men's clothes. When water-proofed, it was welcomed by the couturiers at a time when women—going everywhere on bicycles—all wore raincoats.

For winter, Bucol continues to show plain classic fabrics; also crêpe "Chahute," with a satin reverse side. He has created some large plaid and lozenge designs of two-colour *fibranne*, adding to each series a plain fabric to match.

Bucol believes the near future will produce astonishing results in the printing technique and lightness of these synthetic materials.

At Colcombet

Colcombet's collection is very interesting and full of variety. It includes materials for lingerie—rayon satin *peau d'ange*, figured and brocaded, as well as splendid fabrics for evening dresses—faille and taffeta and huge plaids in *rhodia* textures. There are velvets from Lyons, entirely of rayon, and some heavy and nicely-falling crêpes. But the most interesting fabric is a jersey of wool, *fibranne*, and Angora, in light or dark colours. It is used for lingerie, hosiery, and sweaters.

At Marcel Guillemain

In this collection are interesting scarfs and ribbons. Mellow plain or plaid scarfs which you think are of soft wool, but are made of rayon. A special machine scrapes them, and raises a soft down on the upper surface of the material. For hats, this house makes a light, moss-like velvet, almost transparent, made of nylon and rayon. The ribbon collection includes a few *rhodia* satins, plain or brocaded; a lovely monotone *rhodia* damask, and some double-faced designs.

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VOGUE'S JUNIOR FASHIONS

The following shops throughout the country have the clothes shown on pages 56–59. In the list below, numbers 1 to 4 after the store name indicate the particular clothes available at each of the listed shops.

Red polka-dot dress on page 56.

Detroit . . . . . B. Siegel Co.
Hartford . . . . . G. Fox & Co., Inc.
Norfolk . . . The House of Arther Morris
Philadelphia . . . . . The Blum Store
Seattle . . . . . Best's Apparel, Inc.
Tulsa . . . . . Seidenbach's

ALABAMA

Birmingham . . . . . Burger-Phillips, #3

ARIZONA

Phoenix . . . . . Korrick's, #3

ARKANSAS

Little Rock . The M. M. Cohn Company, #1

CALIFORNIA

Beverly Hills . . . Saks-Fifth Avenue, #4
Los Angeles . . . J. W. Robinson Co., #4
Pasadena . . . . Myrtle Vencil Shop, #4
San Diego . . . . . The Marston Co., #2
San Francisco . . H. Liebes & Co., #2, #4

COLORADO

Denver . . . . Denver Dry Goods Co., #1
The Gano-Downs Co., #2

CONNECTICUT

Hartford . . . . G. Fox & Co., Inc., #1

DISTRICT OF COLUMBIA

Washington . . Frank R. Jelleff, Inc., #3
Woodward & Lothrop, #2

FLORIDA

Miami Beach . . . . . Minna Lee, #4

GEORGIA

Atlanta . . . . . Davison-Paxon Co., #3

ILLINOIS

Chicago . . . . . Saks-Fifth Avenue, #4

INDIANA

Indianapolis . . . L. S. Ayres & Co., Inc., #3
The Wm. H. Block Co., #1, #2

IOWA

Cedar Rapids . . . . . Craemer's, #3
Sioux City . . . . Davidson Bros. Co., #2

KENTUCKY

Lexington . . . . Loom and Needle, #2
Louisville . . . . . Byck Bros. Co., #2

KANSAS

Independence . . . . . Montaldo's, #2
Wichita . . . George Innes Co., Inc., #1

LOUISIANA

New Orleans . D. H. Holmes Co., Ltd., #3

MAINE

Portland . Porteous, Mitchell & Braun Co., #1

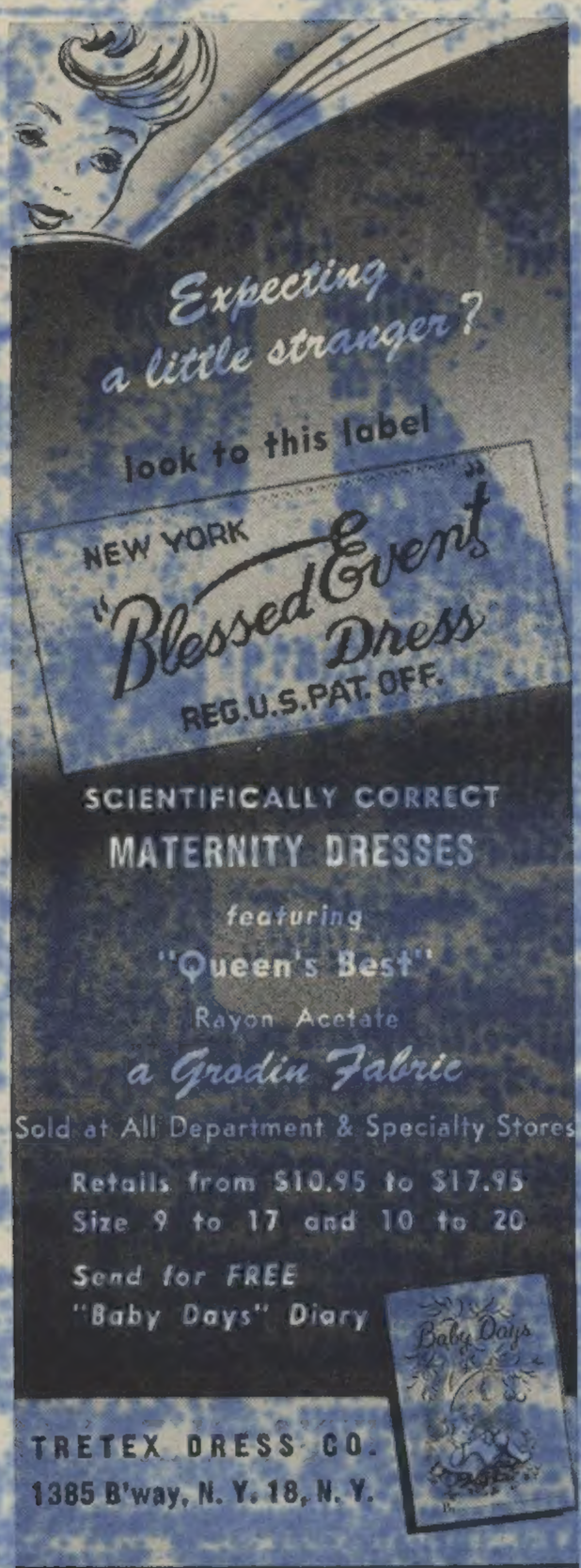
MARYLAND

Baltimore . . . Hutzler Bros. Co., #2

MASSACHUSETTS

Boston . . . . Wm. Filene's Sons Co., #1
Jays, Inc., #2, #4

(Continued on page 91)



VOGUE'S JUNIOR FASHIONS

(Continued from page 90)

MICHIGAN

Detroit . . . . . The J. L. Hudson Co., #2
Saks-Fifth Avenue, #4

MINNESOTA

Minneapolis . . . . . Harold, Inc., #2

MISSOURI

St. Louis . . . . . Famous-Barr Co., #3
Scruggs-Vandervoort-Barney, Inc., #1, #2

NEBRASKA

Omaha . . . . J. L. Brandeis & Sons, #1

NEW YORK

Binghamton . Hills, McLean & Haskins, #2
Buffalo . . . . . J. N. Adam & Co., #3
Flint & Kent, #1
Elmira . . . . . The Gorton Coy, #2
Rochester . Sibley, Lindsay & Curr Co., #2
Syracuse . . . . . Fiah & Co., #2

NORTH CAROLINA

Charlotte . . . . . Montaldo's, #2
Greensboro . . . . . Montaldo's, #2
Winston-Salem . . . . . Montaldo's, #2

OHIO

Canton . The Stern and Mann Co., #1, #2
Cincinnati . . . . . Giddings & Co., #4
Mabley & Carew, #2
Cleveland . . . . The Halle Bros. Co., #1
The Lindner Coy, #2
Columbus . . . . . Montaldo's, #2
Dayton . The Elder & Johnston Co., #1, #3
Toledo . . . . . Lamson Bros. Co., #1
Lasalle & Koch Co., #3

OKLAHOMA

Bartlesville . . . . . Montaldo's, #2
Oklahoma City . . . . . Halliburton's, #2
Tulsa . . . . . Seidenbach's, #2

OREGON

Portland . Meier & Frank Co., #1, #2, #3, #4

PENNSYLVANIA

Hazleton . . . . . Wears, Inc., #2
Johnstown . . . . . Penn Traffic Co., #1
Lancaster . . . . . Mary Sachs, #2
Philadelphia . . . . The Blum Store, #2, #3
Pittsburgh . Kaufmann's Dept. Stores, Inc., #2

SOUTH CAROLINA

Charleston . . . . . Daisy Bogin, #2

TEXAS

Dallas . . . Neiman-Marcus Co., #1, #2
San Antonio . . . . . Frost Bros., #2

UTAH

Salt Lake City . . . Zion's Co-operative
Mercantile Institution, #1

VIRGINIA

Norfolk
The House of Arther Morris, #1, #3, #4
Richmond . . . . . Montaldo's, #2
Thalhimers, #3

WASHINGTON

Seattle . Frederick & Nelson, Inc., #1, #3

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